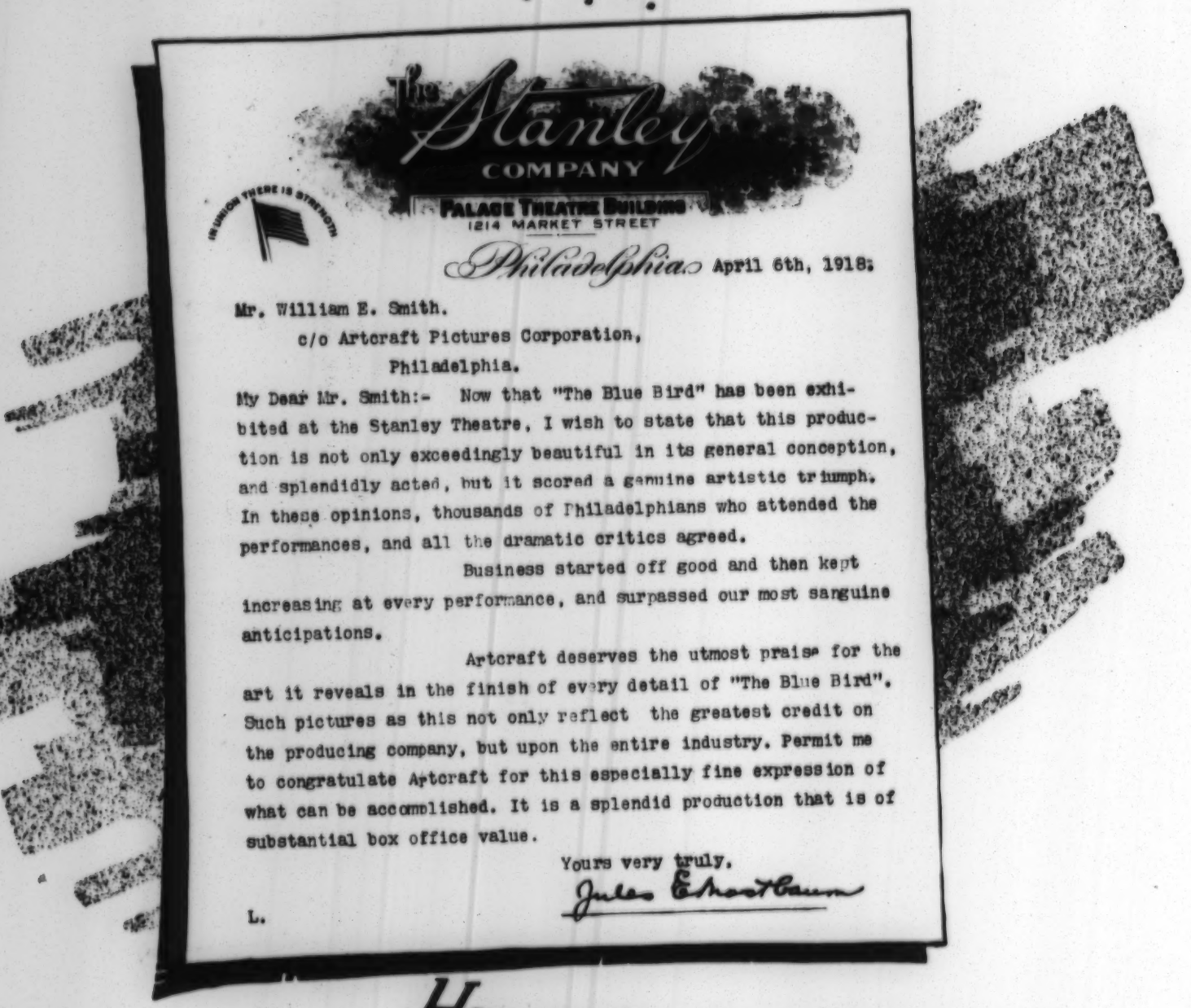
VIVIAN MARTIN
Star in Paramount Pictures

WHAT ABOUT YOUR THEATER THIS SUMMER?—II

Here's Jules E. Mastbaum's Box Office Report on . . . Maeterlinck's "THE BLUE BIRD"

"Business surpassed our most sanguine expectations." . . . . . .



The Stanley COMPANY

PALACE THEATRE BUILDING
1214 MARKET STREET

IN UNION THERE IS STRENGTH

Philadelphia, April 6th, 1918.

Mr. William E. Smith.
c/o Artcraft Pictures Corporation,
Philadelphia.

My Dear Mr. Smith:- Now that "The Blue Bird" has been exhibited at the Stanley Theatre, I wish to state that this production is not only exceedingly beautiful in its general conception, and splendidly acted, but it scored a genuine artistic triumph. In these opinions, thousands of Philadelphians who attended the performances, and all the dramatic critics agreed.

Business started off good and then kept increasing at every performance, and surpassed our most sanguine anticipations.

Artcraft deserves the utmost praise for the art it reveals in the finish of every detail of "The Blue Bird". Such pictures as this not only reflect the greatest credit on the producing company, but upon the entire industry. Permit me to congratulate Artcraft for this especially fine expression of what can be accomplished. It is a splendid production that is of substantial box office value.

Yours very truly.
Jules E. Mastbaum

L.

How many days will you show Maeterlinck's "THE BLUE BIRD?"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

$5.00 A SEAT

Do you know that people are actually paying as high as $5 a seat, night in and night out, at the 44th Street Theatre, New York City, to see

D. W. Griffith's

Supreme Triumph

$6,893.75 More

than the famous receipts of "The Birth of a Nation" during its six weeks' run in Los Angeles. That is the record of D. W. Griffith's "Hearts of the World."

HEARTS OF THE WORLD

NOT one night, not for one seat, but time and again patrons who were unable to secure tickets to see Mr. Griffith's masterpiece, have voluntarily paid as high as $5, the excessive price demanded for choice seats by ticket speculators and ticket brokers who realized in advance the wonderful success of "HEARTS OF THE WORLD."

"CARUSO NIGHT" at the famous Metropolitan Opera House never drew bigger crowds than those clamoring night after night to see "HEARTS OF THE WORLD."

Never in the history of motion pictures has anything created such an absolute and complete sensation as Mr. Griffith's latest and greatest achievement, turning thousands of people away at every performance.

ALL RECORDS IN THE HISTORY OF THE MOTION PICTURE BUSINESS HAVE BEEN SHATTERED TO SMITHEREENS BY THE SENSATIONAL SUCCESS OF MR. GRIFFITH'S GREAT TRIUMPH.

GREATER SUCCESS THAN EVEN THE "BIRTH OF A NATION"

Box Office Statements Sworn to Before United States Government Officials

These records, which cannot be tampered with, show the gigantic and amazing receipts of "HEARTS OF THE WORLD" during the past four weeks at the 44th Street Theatre, New York, during the past six weeks at the Auditorium in Los Angeles, and last week in Boston.

READ THIS GLOWING PRAISE FROM N. Y. CRITICS

New York World (Charles Darnton)—"Hearts of the World" is more than a picture play. It is a world drama—it goes straight to the hearts. It is this human quality that makes "Hearts of the World" as big as mankind.

New York Tribune (Harriett Underhill)—New Griffith picture scores great success. Every character in the play is real. There was not a jarring note in the whole performance.

New York Sun (Laurence Reamer)—"Hearts of the World" setting of a love story. Dramatizes war as memorably as Emile Zola's story, "The Attack on the Mill."

New York American (Victor Watson)—"Hearts of the World" another Griffith triumph. A story more vital than "The Birth of a Nation." Last night's audience was spellbound. It is a monster success.

New York Globe (Louis Sherwin)—Griffith's latest a great picture. There is more thrill, more action, more fine photography, more beautiful scenes, more magnificent acting and more reality than you will find in a dozen so-called feature pictures.

New York Telegram (R. G. Welch)—"Hearts of the World" is more than a masterpiece. It is an inspiration. Scenes of outdoor life that have the atmosphere of great painted canvases. Realistic to the last degree.

New York Times—War vividly seen in Griffith film. A story that quickly stirs the emotions.

SENSATIONAL SUCCESS DUPLICATED IN BOSTON

Charles S. Howard, in the Boston Globe

"'Hearts of the World' amazing in art and realism. Quite beyond compare with any previous achievement of even the wizard who created 'The Birth of a Nation' and 'Intolerance.' More artistic photography, more action and thrill and more realism than has ever before been revealed."

Edward Harold Crosby, in the Boston Post

"When D. W. Griffith attempts anything he goes in for the stupendous. His 'Birth of a Nation' startled filmland with its magnitude and marvelous attention to detail. His 'Intolerance' brought into an evening's entertainment all the principal events in the world's history. And now comes 'Hearts of the World,' that in point of execution and vivid realism eclipses all his other efforts."

Forrest Izard, in the Boston Transcript

"'Hearts of the World' is the producer's vivid quality that reveals anew his remarkable power of vigorous, large-scale action. Mr. Griffith is of bold and sweeping imagination and in the execution of his designs he masterfully stops at nothing. The only acted scenes of the great war that carry adequately an impression of its awful vastness."

Katharine Wright, in the Boston Herald

"Griffith's film as masterpiece. The grim vividness of battle is only one element in the picture. The story itself holds the attention of the audience. Every phase of the story has been elaborated and treated with the utmost significance. The acting throughout is of the best."

E. F. Harkins, in the Boston Advertiser

"Griffith scores triumph. 'Hearts of the World' holds audience at Majestic Theatre enthralled. Art and realism, perfection of detail. Audience cheered and applauded. At the end there was a furore of applause for the United States troops—the Rainbow Division—marching to the front. It was a remarkable night."

Fred J. Melsaac, in the Boston American

"Like former Griffith productions, this was mounted on a grand scale. A large orchestra performed a brilliant score. The march of the French army, war-worn and grim, to the tune of the Marseilles, drove the great audience frantic with enthusiasm. Contains a pulsating and never to-be-forgotten love story and personal adventures of the most wonderful and thrilling character."

Townsend Walsh, in the Boston Traveler

"The Majestic Theatre was crowded to its utmost capacity. To say that the large audience was thrilled and inspired by this latest creation of David Wark Griffith is to feebly convey the impression made by a finely conceived and exceptionally wrought product of this genius of the film."

Propositions for certain State rights of D. W. Griffith's supreme triumph "HEARTS OF THE WORLD" will now be received and considered. Address all communications to

WILLIAM ELLIOTT, F. RAY COMSTOCK AND MORRIS GEST, Managers
Century Theatre, New York City

PARALTA PLAYS

Pick of the Pictures

DISTRIBUTED BY

"Hodkinson Service"

AT ALL GENERAL FILM EXCHANGES

Bessie Barriscale

in

E. Richard Schayer
Author

"Blindfolded"

Robert Brunton
Manager Productions

Directed by RAYMOND B. WEST

It is our **main ambition**
to have **every** Paralta Play
contain that which is called
Heart Interest;
because the **human heart**
is the **biggest** thing in the **world.**
Right now the world is **aching.**
Stern spectres confront us
wherever we turn.
So let us be **concerned** with the heart.
Let's have the **smile,** the **chuckle,**
and that **quick catch** in the **throat**
which comes from **happiness**
caused by the **heart.**
Let us consider the **heart**
as the **greatest God-given gift!**

PARALTA PLAYS, Inc.

Eight West Forty-eighth Street
New York City

Foreign Distributors: Inter-Ocean Film Corp.
Canadian Distributors: Globe Films Ltd.

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXVIII
NO. 2054

SATURDAY
MAY 4, 1918

WHAT ABOUT YOUR THEATER THIS SUMMER?

II

High Class Photoplays Draw Same Type of Audience as Legitimate Attractions—A Lucrative Opportunity—Nothing to Lose and Everything to Gain by Adopting New Policy

This is the second in the series of articles showing the legitimate manager what he can do to make his Summer season profitable—and how to do it. Next week's article concerns adapting a theater orchestra to the presentation of photoplays.

IT is only a matter of a few weeks before the theatrical season of 1917-18 will be at an end.

Companies which have been touring up and down the country throughout the greater part of the year are already returning to New York, where they will disband or reorganize for the new season; attractions which have been playing engagements on Broadway are one by one silently folding their tents and stealing away to the storehouse.

The study of a season's conclusion is largely a matter of statistics. A glance at the "Dates Ahead" department of the MIRROR discloses the fact that there are but 132 legitimate attractions at present playing here and on tour. The list is diminishing each week. It is safe to predict that by June 1 there will be but a dozen or two productions in New York and on tour.

• • •

WITH such a condition confronting you, Legitimate Manager-Outside-of-New-York, what do you intend to do?

Is it your plan to sit idly by, with boards nailed across the front of your theater and a sign stating that the playhouse will reopen in the Fall? Or do you propose to run vaudeville or stock in an attempt to meet in a measure the expenses of your enterprise?

The MIRROR is of the opinion that you should follow neither of these policies. We believe you have an appreciation of the financial possibilities in the presentation of motion pictures to high class audiences during the Summer.

• • •

WHY not capitalize that appreciation? Why not make your Summer season profitable by attracting the same type of audience as you play to with legitimate productions?

• • •

THE first principle of theatrical management is to provide entertainment. When, through various circumstances — lack of transportation facilities, weather conditions, whims of temperamental stars—you are unable to obtain the class of attractions which you undertake especially to present you look for a fitting substitute.

The theater season will be brought shortly to a halt and you will seek means of continuing your source of revenue. This revenue lies in showing photoplays in which appear prominent players—players, indeed, who, in their stage engagements, are monopolized by Broadway or who, in the instances that they do penetrate to the road, rarely take their original companies with them.

• • •

WHEN you present such photoplay features as "The Blue Bird," "The Yellow Ticket" and "The Passing of the Third Floor Back"—to mention three of the many recent high class productions—you are showing the original cast. It is the same cast as appears in New York, Chicago and San Francisco.

You will be able to select photoplays which, in elaborateness of production, personnel of cast, and appeal of entertainment, will compare with high class legitimate attractions. And it is not often that you are able to obtain genuinely high class legitimate attractions.

Sometimes, it is the third or fourth company of a New York stage success which you play. But it will always be the first company of a motion picture success which you will play.

Again, your theater may not have been included in the routings of plays which have gained fame in New York, Chicago, Boston, London. In presenting them, therefore, in screen form you are pleasantly entertaining your community as well as adding largely to your bank deposit.

• • •

YOU have nothing to lose—*and everything to gain* by devoting your theater to high grade films during the Summer.

America's leading actors and actresses are appearing in motion pictures—many of them continuously.

If America's leading players are finding a new distinction and prestige in films, certainly American managers of legitimate theaters can find a new distinction and prestige in showing pictures in which these players appear.

DRAMATIC MIRROR OF MOTION PICTURES AND THE STAGE FOUNDED 1879

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THE MIRROR

LYNDE DENIG, Managing Editor

Persistent Work Needed to Pass Sunday Bill

AS SET FORTH in the detailed report of the Allied Motion Picture Committee, Governor Whitman is no doubt directly responsible for the shelving of the motion picture option bill by the New York Senate. The attitude of the Governor was unfortunate, but it does not mean the death of a measure which is firmly backed by the public as well as the business interests concerned.

The danger here, as in the instance of other picture legislation that faces determined opposition, is that the opposition may be more persistent than the offensive.

It was learned at Tammany Hall many years ago that steady missionary work every week of the year is more effective than a spurt at the eleventh hour. Exhibitors are busy with their own local interests and it is difficult to secure their active co-operation until a measure affecting them has reached a crucial stage. Then, perhaps, it is too late.

During the coming months there is time for the consistent, educational missionary work that is such a potent factor in political life. With an organization already formed and ready to grasp every opportunity for winning new supporters for the Sunday bill, the fight should be won before the last days of the next session of the Legislature.

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Spring Drive on the State Rights Market

DURING THE next few months the state rights market is going to be put to a real test. The question of whether or not it is to continue as an important factor in the motion picture business should be answered.

Aggressive film men with product of a high caliber are staking their capital on the state rights method of distribution. Instead of being asked to choose from a quantity of poor photoplays below the standard of a first class program, territorial buyers will have their pick of productions that need no apology.

The test is to be made by men of the caliber of WILLIAM A. BRADY, B. A. ROLFE, HARRY RAPF, and companies such as Gaumont and Arrow Film. Product from these sources may be relied upon to stand comparison with the output from program studios. And much of it should have the distinctive quality on which strong advertising campaigns may be based. Individuality and special appeal are prime requisites in a picture offered solely on its merits and without the support of a program name.

The spring drive of the state rights forces will be followed with interest. It means much to the future of free lance producers.

The American Stage Responds to Every Call in the Interest of Humanity

HATS OFF to the American actors for their work in behalf of the cause of country. There is enough glory for every profession and line of business, but for "honest-to-goodness," sincere and inspirational efforts the American players from the stage and studio are entitled to first place. We say this aside from the MIRROR's interest in the drama. It is right to say it, it is deserved. The profession is entitled to the tribute.

The latest and greatest offering of the stage in connection with the war for liberty is the combination composed of LAURETTE TAYLOR, ARLISS, HACKETT, COHAN, OLCOTT and others who will tour the principal cities east of the Mississippi River, presenting J. HARTLEY MANNERS's war play, "Out There," starting May 20.

Nothing like this has ever been done before. The movement is not for the glory of the people in it. They don't need any more glory in their profession than they have. They are doing this from the loftiest motive—love of country. The Red Cross War Fund is to be the beneficiary of the three weeks' performances, three of which will occur in Manhattan and one in Brooklyn.

It is to the credit of the stars in this galaxy that all expenses incurred by the tour will be paid by the players and that in a pecuniary way they will receive no compensation whatever. If there is another profession that has done so much for any movement in connection with the war we have not heard of it.

• • •

The Shakespeare Festival Was Not Enough

SHAKESPEARE week, like the wedding described by the country newspaper, passed off quietly in New York. But for the Shakespeare Playhouse people the anniversary of the Stratford celebrity would have been overlooked by our theater managers. Perhaps they thought the Playhouse organization's matinees would be sufficient. Maybe they would have been if the Playhouse managers had not had so much competition. The Third Liberty Bond campaign had the right of way in rounding up the crowds.

The plays given by the Shakespeare Playhouse people were well selected, embracing "Julius Cæsar," "Macbeth," the "Merchant of Venice" and "Hamlet." The casts were creditable, the attendance appreciative. Nevertheless, and with unlimited credit to the Playhouse organization, SHAKESPEARE week was not what it should have been.

THEATERS RAISE BIG AMOUNT

Vaudeville Houses Conspicuous in Drive

The Liberty Loan campaign in the theaters has resulted in sales of more than $9,000,000 worth of bonds to date. The greater part of this amount must be credited to the vaudeville and combination theaters.

The Keith group of theaters have been particularly successful, the Riverside Theater having topped all records for a night's sales of bonds with almost a quarter of a million disposed of by James T. Powers. The Proctor circuit is well to the fore, and the Moss and Fox circuits are running a neck and neck race for the lead.

The dramatic theaters reporting sales include the Knickerbocker, Lyceum, Empire, Winter Garden and Cohan and Harris. The New Amsterdam, making its first report with $450 of Libery Bonds, was the lowest last Saturday. The Palace made sales of $125,000 for the tenth consecutive day.

The theatrical clubs have not been idle. Edwards Davis, the prompter of the Green Room Club, with its 777 members, has bought bonds for almost its entire membership, and has sent forth its talent to push the Liberty Loan. The Lambs, the Players, the Screen Club and the Friars are doing their utmost to make the loan the greatest success possible, and each is arranging to engage in some special effort during the final week of the campaign.

E. F. Albee, chairman of the Theatrical Allied Interests Committee of the Liberty Loan, is highly pleased with the results of the first two weeks of the drive in the theaters.

"The enthusiasm of the theater folk for the loan is nothing less than wonderful," said Mr. Albee. "Every theater owner, every producer for the theater, every actor and actress and every house employee has voluntarily taken part in the work with a hearty good will. We now have every theater and amusement place in town lined up for the drive."

• • •

"Three Wise Men"

"Three Wise Men," by Austin Strong, has been placed in rehearsal by Winchell Smith and John L. Golden, and will be produced in Washington on May 5. Lester Lonergan, Claude Gillingwater, and Albert Bruning head the cast.

The three wise men referred to in the title are a Supreme Court judge, a railroad magnate and a brain specialist.

• • •

New Hammerstein Play

"Sometimes," a musical comedy by Rida Johnson Young and Rudolph Friml, is announced as the summer attraction at the Casino. It will be produced by Arthur Hammerstein.

• • •

Miss Barrymore's New Play

Ethel Barrymore will appear in "Belinda," the third play of her season, at the Empire Theater on Monday night, May 6. It is a comedy in three acts in which Irene Vanbrugh was seen last week in London.

HEARD ON THE RIALTO

IT IS LITTLE known to Broadway that Heywood Broun, dramatic critic of the *Tribune*, has written a book. Mr. Broun's work, however, is not concerned with the drama but with the activities of the American Expeditionary Force from the time of its arrival in France until it entered the trenches. Mr. Broun, it will be remembered, was attached to the American army abroad as a correspondent for the *Tribune* from June until last winter and is therefore in a position to write authoritatively.

The book is entitled "The A. E. F.," and is published by D. Appleton & Company.

• • •

THE AMERICAN playwright is extending his foreign conquests. Having already gained a large representation in England, Australia and South Africa, he is now invading Spain in increasing numbers. The MIRROR has received word that A. E. Thomas's "Her Husband's Wife," which Marie Tempest revived here a season ago, has just been produced in Madrid. The comedy, it is stated, was received with great favor, with "the popular actress, Catalina Barcena, appearing in title role."

"Her Husband's Wife" is the fourth American play to be presented in Madrid this season. On New Year's Eve, "At Bay" was produced at the Price Theater, where it has since been running. On the same date "The Yellow Jacket" was revived at the Princesa, and a revival of "Baby Mine" was presented at the Eslava Theater early in December, under the title, "The Shower of Babies."

• • •

THE WOMEN of the stage are becoming more and more active in war work of various kinds. The Stage Women's War Relief has now a large membership with branches in several leading cities. Actresses are volunteering their services as members of theatrical companies playing the circuit of camps. Others have enlisted for service abroad behind the lines.

An organization which recently has been attracting the attention of theatrical people is the Women's Motor Corps of America. Mrs. Edith Carrillo, wife of Leo Carrilo, the star of "Lombardi, Ltd.," is among the latest recruits of this organization.

• • •

THE BUILDING which Vincent Astor erected at Broadway and Ninety-fifth street, two years ago for the use of mercantile establishments, has been transformed into a motion picture theater which will be opened early in May under the management of Kennedy Theater, Inc. Mr. Astor's plan to include a variety of stores under one roof did not meet with the success anticipated, but the convenience and appeal of the location was too valuable for the property to remain idle long. The reconstruction of the building will cost, it is estimated, $75,000. The amphitheater, stage and other primary essentials are nearing completion. The theater, which has been named the Symphony, will belong to the same class as the Strand, Rivoli and Rialto in its size and general appointments. There will be a seating capacity of 1,600. The orchestra for the summer months will be composed of fifty musicians from the Metropolitan Opera House, under the direction of Carlo Ronchi.

• • •

ROBERT GILBERT WELSH has resigned as dramatic and musical editor of the *Evening Telegram* in order to do war work in conjunction with the Y. M. C. A. His successor on the *Telegram* has not been appointed as yet.

• • •

THE THIRTY-NINTH STREET THEATER will change its long and prosaic name at the beginning of next season and will be known thereafter as the Hodge Theater, in honor of William Hodge. Mr. Hodge, who, incidentally, is one of Lee Shubert's most profitable stars, will inaugurate the new season at the theater.

• • •

FLORENCE NASH, who has become one of our most engaging players of slangy heroines, is shortly to return to musical comedy. She will appear in the stellar role in a musical version of "The Melting of Molly," which the Shuberts will present in New York this summer. It was in musical comedy that the writer first saw Miss Nash. She appeared at the Criterion several years ago in "Miss Hook of Holland" and scored a conspicuous success as a lisping Dutch girl.

• • •

ROBERT McLAUGHLIN, who in "The Eternal Magdalene," set out to awaken the public from its hypocritical social standards and false sense of modesty, has now turned his attention to musical comedy. His source of material in his new field is none other than Boccaccio's "Decameron" Finding in the Italian classic incidents and characters well suited to musical plays he has selected a number of them and woven them into a text that has already been accepted for presentation in London.

(C) Strauss-Peyton

HELEN SEVILLA

Miss Sevilla is one of A. H. Woods' most promising young actresses. At present she is appearing in "Business Before Pleasure" at the Eltinge.

AN "OVER THERE" THEATER

Players Volunteer to Entertain Troops in France

At one of the most enthusiastic meetings of stage folk ever held, American players, 2,200 strong, volunteered their services, April 22, at the Palace Theater, for the entertainment of American soldiers in France.

The meeting was the result of the recent visit of Winthrop Ames and E. H. Sothern to the front, under Y. M. C. A. auspices, to ascertain the nature of the amusement needs of the men in the trenches. Both Mr. Ames and Mr. Sothern addressed the meeting and outlined the work that would be expected.

The remarks of Mr. Sothern indicated that vaudeville artists are likely to take precedence over entertainers from the legitimate, both because the facilities for the staging of plays are necessarily meager and also because there seems to be a greater demand for the sort of amusement which the vaudeville actor can best furnish. There will be no scenery and no costumes, and all players will be required to wear the Y. M. C. A. uniform.

Among those who made addresses were Augustus Thomas, Willard Mack, E. F. Albee, Rachel Crothers, Joseph R. Grismer, Francis Wilson, Margaret Mayo, Mrs. August Belmont and Sergt. Arthur Guy Empey.

George M. Cohan, who presided, read the following message from President Wilson:

"I learn with greatest interest of the work you are undertaking in collaboration with Mr. E. H. Sothern and Mr. Winthrop Ames. It has my most cordial approval and I wish you the best possible success. It is a big undertaking but I have no doubt you will accomplish it. (Signed) WOODROW WILSON."

• • •

"Goodby, Bill" Returns

"Goodby, Bill," by the U. S. A. Ambulance Service at Camp Crane, Allentown, Pa., returned to the Forty-fourth Street Theater Roof, April 22. The Overseas Recreation Fund of the "Usaacs" is the beneficiary.

STAGE PRODUCTIONS PASSED IN REVIEW

"Salome" in Forty-first Street,—a Good Production of Wilde's Sensuous Tragedy; Marked Progress at Greenwich Village Theater; Lauder Combines Art and Patriotism; Shakespeare at the Cort

Washington Square Players

"SALOME," a tragedy in one act by Oscar Wilde; "LONESOME LIKE," a comedy in one act by Harold Brighouse; "THE HOME OF THE FREE," a comedy in one act by Elmer L. Reizenstein. Produced by the Washington Square Players at the Comedy Theater, April 22.

THE PLAYERS: Mme. Yorska, Walter Hampden, Louis Calvert, Gareth Hughes, Helen Westley, Rollo Peters, Eugene Lincoln, William Brooks, Harold Winston, Walter Leeds, Edward Balgerit, Fenimore Merrill, John King, Luray Butler, Ian Keith, John Gibbs, Walter Street, Emily Boileau, Laura Howe, Mary Claytes, Joan MacKayle, Olga Hammerslaugh, Gertrude Phillips, Whitford Kane, Saxon Kling, Kate Morgan, Marjorie Vonnegut, Elizabeth Patterson, Florence Enright, and R. E. McDonald.

The golden poetic measures of Oscar Wilde have succeeded the acidulous satire of Bernard Shaw at the Comedy Theater. While one army of the Washington Square Players is attacking the provinces with "Mrs. Warren's Profession," another is continuing the Broadway offensive with "Salome." In the case of the latest production of the enterprising band at the Comedy the word offensive has a true significance—"Salome" is strangely, fascinatingly offensive.

Even without the music of Richard Strauss, the play has a compelling sensousness that holds one in subjection to the revolting climax. There is a potent imaginative spell in Wilde's poetry, which, when accentuated by an impressive setting and a performance eloquent and colorful on the part of two or three players, gives it a truly absorbing power.

"Salome" is essentially a pageant tragedy. It requires a large stage to be genuinely effective. At the Comedy even the grandiose degeneracy of the Princess of Judea seems to be repressed by lack of space. There is not sufficient room for the color and sweep and imagination of the drama.

MERITORIOUS PRODUCTION

However, the Washington Square Players have made a meritorious production. The setting by Rollo Peters is graphic in its suggestion of Oriental exoticism and impending disaster. And the acting is for the most part in capable hands.

Madame Yorska, in the title role, acted with picturesqueness and intensity. Her dance of the seven veils, however, did not express the grace and abandon that would cause the discriminate Herod to part with half his kingdom. As the blood-curdling climax is based upon the execution of the dance, the players should immediately find some one who can perform it effectively and leave the animalistic eloquence to their chief "guest" player.

Walter Hampden read the lines of the Prophet with dignity and spiritual fervor. His voice, of great depth and beauty, made his participation in the performance particularly notable. Louis Calvert gave a humanness to Herod which quite defied tradition. There was more than simply kingly majesty to this Herod of Forty-first Street. There was a man with all a man's weaknesses and impulses.

Helen Westley was hopelessly amateurish as Herodias, whereas, Rollo Peters, by profession a painter, gave a beautifully impassioned performance of the Syrian. Gareth Hughes was thoroughly in the picture as a page of Herodias

Harold Brighouse's delightful little whimsy, "Lonesome Like" was repeated. Whitford Kane again appeared as the village youth who, when repulsed in his matrimonial aims by a "likely lass," "adopts" in her stead, as his mother, an old woman who is about to be taken to the poorhouse. Mr Kane was assisted capably by Kate Morgan and Marjorie Vonnegut.

"The Home of the Free," a satiric trifle by Elmer L. Reizenstein, concerned a family in which freedom of thought, speech, and conduct was deemed essential to happiness. Freedom of conduct, however, proved to be the dominant characteristic of their home. Elizabeth Patterson gave a droll performance of the mother.

* * *

Greenwich Village Players

"THE MAID OF FRANCE," a Play in One Act by Harold Brighouse. "'LLE," a Play in One Act, by Eugene O'Neil. "THE BIG SCENE," a Play in One Act, by Arthur Schnitzler.

THE PLAYERS — Frank Conroy, Claire Eames, Harold Meltzer, Joseph Dailey, Helen Robbins, Francis McDonald, Everett Glass, Joseph Mauley, Margaret Fareleigh, John Ahearn, and Ruth Boyd. At the Greenwich Village Theater, April 18.

The new bill of brief plays presented by the Greenwich Village Players at their own theater marks a distinct advantage in the progress of that organization. In its entirety it seems to be the best they have done so far, primarily, because of the improvement in the acting in general and in the stage direction. The male division of the players has outshone heretofore the feminine contingent, but the rule cannot be said to hold true in the present bill. Genuine artists have been engaged, notably Claire Eames, niece of Emma Eames, who makes her professional stage debut.

Two features on the opening night again bespoke the fact that the Greenwich Village Players are not essentially of and for the "Village." One is that the audience was almost entirely made up of representatives of New York's upper set and the other is the direct contradiction of the pacifistic utterings one hears sometimes in the much-exploited restaurants of the "Village" in the first play of the bill, "The Maid of France."

"The Maid of France," by Harold Brighouse, is an excellent example of imaginative work, being something of an allegory. A French poilu, who firmly believes the legend that on Christmas Eve the statue of Jeanne d'Arc comes to life, is waiting on the steps of her pedestal for the miracle to occur. He is joined by a British Tommy and they fall asleep. The humanizing of the heroine's statue is their dream. At first the Maid of Orleans is perplexed and aggravated to find the English and French soldier, fighting side by side; upbraiding the poilu for fraternizing with a man who would have been an enemy in her time. The two soldiers explain the reason in their own peculiar and crude way. She immediately understands the changes that have transpired during her inanimate life and finally hails them as brothers. Mr. Conroy gave a good performance of the Tommy and Harold Meltzer read into his line an impressive poetical feeling. Ruth Boyd was the Maid.

VIVID SEA DRAMA

"'Ile," by Eugene O'Neil, proved to be another of the dramatic sea pieces which are characteristic of the young author. The play tells a vigorously characterized, tense, cheerless, but wholly impressive tale of the stubborn captain of a whaler, out from the home port for two years, who is beset on one side by mutiny from his crew and on the other by the mental collapse of his wife—conditions brought about by their furious desire to return to civilization.

The captain has had an unsuccessful trip in the way of accumulating whale oil and his awful pride will not let him turn back without a full ship. The crew threaten him and his wife, the only woman on the long voyage, tries to impress him that she will go mad if she is not relieved from the terrible ice, cold, silence and loneliness that surround the ship. Just as he is convinced that he is making a mistake in staying out in the Arctic region and promises to sail home, a school of whales is sighted and he reverses his decision, with the result that his wife goes insane and is gibbering as the curtain descends. The piece is well acted and carefully staged, with Margaret Fareleigh in the part of the wife and Joseph Maccauley, as the captain.

The program closed with "The Big Scene," a typically sharp but light satire by Dr. Arthur Schnitzler, and translated by Charles Henry Meltzer, dealing very cleverly with the infidelities of a famous continental actor. It was in this play that Miss Eames made her debut, and showed, in a colorless and therefore extremely difficult role to play, that she is an actress of no mean ability. Her unusual personality coupled with a distinct display of intellect and culture held the audience in rapt attention. Mr. Conroy gave a brilliant performance of the actor, and Harold Meltzer and Joseph Dailey, who had the best lines of the play, were excellent.

* * *

Lauder at Metropolitan

Harry Lauder, playing a brief engagement at the Metropolitan Opera House, is using art for patriotic purposes. About half of his act is devoted to the singing of songs he has made famous, supplemented by a few new ones, whereas the remainder of his period on the stage is utilized in an eloquent appeal on behalf of the Liberty Loan and the Harry Lauder fund for crippled soldiers. It is all to the credit of the comedian that he puts more heart and feeling into his war talk than into anything else he does.

"Marching with the President from the North, South, East and West," "I'm Going to Marry 'Array, on the Fifth of Jan-u-ary" and "We A' Go Hame the Same Way" are among the most effective of Mr. Lauder's new numbers. The first part of the program is contributed by The Five Kitamuras, a Japanese acrobatic act; Belle and Grazer, dancers; Francis Renault, billed as the Parisian Fashion Plate, and the Arnaut Brothers in an eccentric musical act. Cleo Gascoigne is a distinctly pleasing singer who precedes Mr. Lauder in the second part of the entertainment.

* * *

"Midsummer Night's Dream"

The Shakespeare Playhouse presented "A Midsummer Night's Dream" at the Cort Theater, Tuesday afternoon, April 23. The performance, if not equaling the effort of Granville Barker at Wallack's three seasons ago, was dignified and artistically noteworthy. The settings were attractive and the staging of Shakespeare's nearest approach to comic opera was in an appropriate key.

Walter Hampden was conspicuously eloquent in the role of Oberon. Millicent Evison gave spirit and humor but little poetic feeling to the character of Puck. Beatrice Terry read the lines of Titania with great beauty. Herbert Druce was amusing as Bottom. Inez Buck, Florence Wollerson, Charles Webster, R'kal Kent, Henry Allen and Vici Ioucelli were others who were successful in their various parts.

* * *

Going to Australia

Margaret Wycherley has been engaged by the J. C. Williamson Company to appear in the Antipodes in "The Thirteenth Chair."

Bayard Veiller, the author of the play, and Miss Wycherley's husband, is at present in Los Angeles. Miss Wycherley will join him for a few days before sailing.

* * *

To Expel Alien Enemies

Any member of the Lambs Club who is an alien enemy of the Government, will be expelled. The club passed a resolution to this effect April 19.

THREE CONSPICUOUS SUCCESSES OF THE SEASON

The question of loyalty between wine and women perplexes Florence Moore in "Parlor, Bedroom and Bath." The wine undoubtedly holds the dominant position in the impending conflict

The tailor, in society, develops a talent for diplomacy in listening to the off-key notes of his hostess. Grant Mitchell, in "A Tailor-Made Man," and, from left to right, Lotta Linthicum, Mona Kingsley and Nancy Power

Do you remember poor little Marie Odile? It was Ina Claire's good fortune in "The Follies" to sing of the pathetic life of the little French novice, and so engage the attention of David Belasco. Under his banner in "Polly With a Past" her charm and versatility have taken her to the starry heights of Broadway

PICTURE NEWS OF THE WEEK IN DIGEST

"HEARTS OF THE WORLD," D. W. Griffith's war spectacle is to be released on the state rights plan, according to an announcement issued by Elliott, Comstock and Gest.

The spectacle is now playing to capacity business in New York, Los Angeles, Boston and Chicago. At Clune's Theater, Los Angeles, the production did $6,893.75 more business than "The Birth of a Nation" during the first six weeks of the presentation of each picture.

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THE SELECT PICTURES CORPORATION has filed its application as a distributor member of the National Association of the Motion Picture Industry, making thirteen distributing companies which are now affiliated with this important branch of the national body. The producer membership originally taken out by Lewis J. Selznick has been transferred to the Select Pictures Corporation. Morris Kohn, treasurer, will represent the corporation in the producer and distributor divisions.

The First National Exhibitors' Circuit has also recently joined the distributors' division, and it is expected that some of the companies which are producing for the First National will shortly apply for membership in the producers' division.

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THE CAPITAL FILM COMPANY, which was recently incorporated in Indianapolis, Ind., with a capital stock of $2,500,000, is negotiating for the purchase of a country estate in Arlington avenue, near Indianapolis, from James I. Dissett. The value of the estate is estimated at between $100,000 and $150,000. Ike Schlank, of New York City, president and general manager of the company, said that the officers of the company are favorably impressed with the country mansion and other features of the estate, such as an artificial lake, which could be used to advantage in pictures.

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ETHEL CLAYTON HAS signed a contract to make a series of productions to be distributed as Paramount Pictures. Commencing early in June, Miss Clayton will work at the West Coast studios of the Famous Players-Lasky Corporation, under the direction of William C. De Mille. Emotional roles will be selected for Paramount's latest star.

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PATHE'S "THE YELLOW TICKET" will be advertised in the *Saturday Evening Post*, according to the company's decision, which probably marks the first time a single picture has been advertised in this manner. "The Yellow Ticket" is scheduled for release the week of June 2, when it will be shown at the Rialto Theater, New York. It is stated that a record price is being paid for the production.

CARL LAEMMLE, PRESIDENT of the Universal company, left New York Saturday, April 20, for Universal City, where he will hold numerous conferences with a view to the improvement wherever possible, of the Universal output.

The trip of Mr. Laemmle followed sessions with the members of the executive force of the New York office during which production was discussed from every angle. During his present trip which is scheduled to be rather extended, Mr. Laemmle will take up with the technical production experts the advisability of putting the suggestions of the New York executives into effect.

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ADOLPH ZUKOR MOTION PICTURE DAY at the Liberty Theater in front of the Public Library on Fifth Avenue proved to be the greatest day in the Liberty Loan drive of the Stage Women's War Relief. Over $300,000 in subscriptions were realized, which is practically double the amount obtained on any previous day since the beginning of the Stage Women's War Relief campaign.

Soon after the opening ceremonies Jesse L. Lasky, Arthur S. Friend, and Emil Shauer of the Famous Players-Lasky Corporation appeared and subscribed $100,000 in behalf of their company, another $25,000 having been subscribed earlier in the day by members of the office, exchange and studio staffs.

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CONSIDERABLE CONCERN is being manifested by both exhibitors and exchanges throughout the Province of Quebec over the controversy, which is now at its height, of closing moving picture theaters on Sunday. Recently, an effort was made to fine the Casino and Premier Theaters of Sherbrooke, for remaining open on Sunday, the charge being violation of the Lord's Day Alliance Act. The subject has been argued in Montreal since moving picture theaters were first opened, but the decided stand being taken at present by the clergy and others has led to fear and trembling in certain quarters. The exhibitors' association, however, is preparing for a hard fight, and is industriously marshaling its forces

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EDWARD G. SOURBIER, president of the Keystone motion picture theater in North Illinois Street, Indianapolis, Ind., last week headed a delegation of motion picture men who appeared before the finance committee of the Indianapolis city council to object to the proposed fire prevention ordinance.

The motion picture men are objecting to the provision of the proposed ordinance which provides that no film exchange may maintain headquarters in a building wherein the public congregate. Mr. Sourbier has leased the upstairs quarters of his building to a film exchange and the passing of the ordinance containing the present provisions will entail a heavy loss, he says. The motion picture men are urging that the word "hereafter" be inserted in the provision in order to harmonize with present conditions.

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OLIVER H. STACY, manager of the Troy Lyceum and the Majestic Theater, Albany, has begun a libel suit for $25,000 against the Troy Observer Printing Company, publishers of the Troy *Observer*, of which Michael F. Collins is the editor. Mr. Stacy alleges that the defendant tried to injure his character by the publication of an article reflecting on the purposes of the Sunday night performances at the Lyceum Theater, which are advertised as Red Cross benefits. Editor Collins declines to make any statement relative to the charges made against him by Mr. Stacy.

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COUNCILMAN ADAM J. DAMM, CLEVELAND, O., will submit an ordinance to Council to lift the ban on Sunday shows. The ordinance has been approved by the Cleveland Federated churches. This new law would provide for censorship of theaters. Councilman Damm says that the Sunday shows would increase greatly the Government tax on tickets and would help win the war. Cincinnati has permitted Sunday shows for years, as the state law forbidding such performances has not been enforced.

Chillicothe, Ohio, where Camp Sherman, a National Army cantonment, is located, has Sunday shows. Lieutenant Flora, of the Military Police, has given his approval of Sunday exhibitions. An effort was made to close the picture shows on Sundays at Chillicothe.

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A COMMITTEE OF TWELVE MEMBERS of the Harrisburg Ministerial Association, headed by the Rev. A. E. Hangen, chairman, has decided that the law under which the Pennsylvania State Board of Motion Picture Censors operates falls far short of meeting the requirements. Notwithstanding it was the religious bodies of the state which largely were responsible for the enactment of the censorship law, the Harrisburg ministers agreed in a 6,000-word report, made public April 19, that there is need for "either amendment of the laws governing the board, or a more rigid censorship, or a change in the present board, or all three." This report was based on the findings of ministers who witnessed 157 motion picture plays in Harrisburg between November 15 and January 18 last, and who decided that of these 60 were "bad," one "very bad," eight "good and bad," 43 "indifferent" and 45 "good." The report declares the censors do not enforce their own standards, published recently in a pamphlet, and suggests that since $3,965 in fines were collected from makers and owners of films, from June 1, 1915, to November 30, of the same year, it must be concluded the present form of censorship is ineffective. The committee's report was unanimously adopted by the entire membership of the Ministerial Association. Copies have been sent to Governor Martin C. Brumbaugh, who earnestly advocated the passage of the present censorship act, and to the three members of the board of censors.

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"INSIDE THE LINES," filmed from the novel and stage success of Earl Dear Biggers, has been secured by World Pictures for program distribution. When produced this picture was designed for the state rights market, but the high bid of World Pictures was accepted.

Featured in the cast is Lewis Stone, who appeared in the original stage production, and playing opposite Mr. Stone is Marguerite Clayton. It is interesting to note that at the present time "Inside the Lines" has been played more than 400 times on the stage in London.

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GENERAL FILM COMPANY has taken over the distribution of the screen version of the Wolfville Tales written by the late Alfred Henry Lewis. These pictures, in two-reel form, will be alternated with the O. Henry stories as Broadway Star Features. "The Clients of Aaron Green," the first release, is set for May 4.

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PATHE HAS ACQUIRED, under its new feature policy of distributing big productions made by independent concerns, the world rights on "Moral Suicide" from the Graphic Film Corporation. The producer retains for himself the rights in the counties of New York, Kings, Queens, Richmond, Bronx and the city of Yonkers. "Moral Suicide" is Ivan Abramson's dramatic problem play, with a cast including John Mason, Leah Baird, Anne Luther, Hazel Washburn, Sidney Mason, Alan Hale, Jack McLean, Claire Whitney and William Lampe.

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JESSE L. LASKY, VICE-PRESIDENT of the Famous Players-Lasky Corporation in charge of productions, left New York last week for the West Coast studios, where he will immediately begin preparations for the handling of pictures presenting various new stars to appear in Paramount and Artcraft productions. Prior to his departure Mr. Lasky made public the fact that the Famous Players-Lasky Corporation has just signed Shirley Mason, the popular little screen star, to appear in John Emerson and Anita Loos productions for Paramount release.

PRESIDENT WILLIAM A. BRADY, CHAIRMAN, ex-officio of the War Cooperation Committee of the National Association of the Motion Picture Industry, has sent a notice to the forty-eight state chairmen, requesting them to ascertain, as nearly as possible, the amount of subscriptions which have been made to the loan by individuals and companies of the trade in their respective states and to secure the total amount of subscriptions which have been received through the use of the motion picture theaters and by personal solicitation. Reports from the state chairman are to be telegraphed to the headquarters of the National Association of the Motion Picture Industry, Times Building, New York, at the close of the campaign, Saturday, May 4.

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MARCUS LOEW has arranged an elaborate program for the Liberty Loan meeting at the Playhouse, Sunday April 28 at 4.30 o'clock. No special invitations will be issued, but all men and women in any way connected with the motion picture industry are expected to be present. Attendance at last Sunday's meeting fell below expectations on account of the rain.

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REPORTS FROM THE Ohio Board of Censorship, Columbus, for the week ended April 13, show 166 reels of films were reviewed and nine eliminations ordered. Four dramas and four comedies were put under the ban. Eliminations dealt with drunken scenes, questionable sub-titles and suggestive bits of action.

ANITA STEWART WILL start work this week at the Vitagraph studio in Brooklyn on the first of a special series of features, according to an announcement made by Albert E. Smith, president of the company. Her first production will be under the direction of Wilfrid North, who directed "Over the Top." President Smith will personally supervise her pictures. Miss Stewart's first vehicle will be "Mind the Paint Girl," Sir Arthur W. Pinero's drama in which Billie Burke scored a success.

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HILLER & WILK, INC., SELLING agents for the L. Lawrence Weber Photo Dramas, Inc., owners of the photoplay, "Raffles, the Amateur Cracksman," announce the sale of the rights to this picture for Colorado, Wyoming, Utah and New Mexico. This sale leaves only two territories yet unsold.

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HARRY CAREY HAS signed a contract agreeing to appear in Universal pictures for two years more. The contract is said to call for a large increase in salary, chiefly owing to Carey's work in "Phantom Riders." "Straight Shooting," "Wild Women" and several other pictures. The manner in which he has come forward as a true Western type makes him a valuable asset to Universal.

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FRANK MAYO, who has appeared with success in many World-Pictures as leading man for Ethel Clayton, Kitty Gordon and other World stars, has just signed a long-time contract with the World Film Corporation. He will be featured in several important forthcoming World productions. June Elvidge makes her first appearance on the World program in "The Oldest Law," scheduled for release May 27.

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THROUGH THE offices of the Renowned Pictures Corporation the African rights to "The Kaiser—The Beast of Berlin," have been sold to the African Films Trust, Ltd., which has a branch office in New York. This picture is enjoying a notably successful run.

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REPORTING TO VITAGRAPH stockholders at the third annual meeting, last week, Walter W. Irwin, treasurer and general manager of the distributing organization, showed that the business of the company during the past year—the third year of the existence of Vitagraph's own distributing organization in the United States and Canada—had increased 22 per cent over the business of the second year. The increase was recorded notwithstanding the fact that the business of the company for the second year increased 47 per cent over that for the first year.

In summarizing the results for the last year, Mr. Irwin pointed out the difficulties which have beset the industry during the last year, and the fact that his company's net business increased almost one-fourth in spite of these difficulties is an encouraging sign for the future. He commented on the severe weather of the last Winter, in most sections of unprecedented severity, and the resultant demoralization of train service which added to the transportation problems already existent through the necessary restrictions imposed by the Government. To this were added the imposition of the war tax on tickets, epidemics in several southern states, floods in Ohio and other sections of the Middle West, and the "heatless Mondays." The latter caused great initial losses all through the industry, but subsequently the exhibitors recovered somewhat by the extra business they did when they were permitted to operate on heatless Mondays and closed their theaters on Tuesdays instead.

The early closing order in New England had a depressing effect on business, Mr. Irwin pointed out, as did the Monday closing rule in Canada, which was only put into operation on Feb. 8, last.

In one section of his report Mr. Irwin called attention to a situation which may well be taken as a warning. This relates to the military situation. Mr. Irwin stated that out of a personnel of six hundred employes the Vitagraph distributing organization had lost seventy-five members through enlistments, or the draft, and that at the present time thirty per cent of the company's employes are subject to the draft.

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J. L. HEALY, manager of the Harrisburg Film and Supply Company, Chestnut and Dewberry Street, Harrisburg, Pa., has purchased control of the Star Theater, Hummelstown, from Kramer and Karmany, and has assumed the management in addition to his present business. He has advanced the admission price from 10 to 15 cents.

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ISAAC MARCUS, proprietor of the Royal and National Theaters, of Harrisburg, Pa., and who last fall acquired control of the Family, in the same city, from Jack Gold, has reopened the latter picture house after several months during which it was "dark," due to the difficulty in obtaining fuel.

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PLYMOUTH THEATER, NEW HAVEN, CONN., is to open about May 15 as an outdoor picture house.

Marguerite Snow is the secret service siren in "The Eagle's Eye," who lures German spies to their destruction

Temptation scores an easy victory over Howard Hickman in "Blue Blood"

The old, old story as told in "The Bride's Awakening" (Universal) finds Mae Murray alert and interested

There comes a time in the lives of screen heroines when they must gain dramatic suspense in a marriage proposal. Bessie Love in "How Could You, Caroline?" (Pathe), listens—oh so tensely—to the old-time impassioned plea of youth

WITH STAGE PLAYS AND PLAYERS

THE THEATRICAL SEASON of 1917-18 is entering the home stretch. A general movement of balance and rearrangement is going on in managerial circles with a view to showing profits for the current year and beginning the new year under the most favorable circumstances. A number of new plays are being tried out in nearby cities with New York as the ultimate goal, provided their appeal is sufficiently up to the Broadway standard.

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IN THE MEANTIME attractions are ending their Broadway careers, following engagements more or less successful. Seven plays closed last Saturday night, the list including "Chu Chin Chow," the Oriental spectacle which has had a run extending from October at the Manhattan and now popular—Century Theater; "The Fountain of Youth," Henry Miller's second enterprise of the season; "Her Country," the English war play designed to show Prussian morals and manners; "Yes or No," the curious melodrama contrasting life in the tenements with that on Riverside Drive, the success of which, from Broadway standards, has been one of the mysteries of the year; "Hedda Gabler," which has given way to another Ibsen drama, "A Doll's House"; "The Army With Banners," which has been succeeded by Charles Rann Kennedy's earlier and best work, "The Servant in the House"; "An American Ace," which is to invade Boston under a new title, "Our Boys in France," and "Happiness," in which Laurette Taylor reestablished her prestige following her disastrous engagement of "The Wooing of Eve."

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THE EXPRESSION, "ALL-STAR," has been much overworked in theatrical announcements. At last, however, the term is to bear a real significance. A company is being organized to present J. Hartley Manners' "Out There" on a cross country tour for the benefit of the American Red Cross and the personnel will include George M. Cohan, George Arliss, H. B. Warner, Chauncey Olcott, James K. Hackett, James T. Powers, George MacFarlane, Mrs. Fiske, and Laurette Taylor. It is expected that Grace George, Viola Allen and Arnold Daly will also be added to the cast.

The players will give their services without charge, and the entire gross receipts will be given to the Red Cross. A special train will be placed at the disposal of the company by the Government, and the price of tickets for performances will range from $10 down to $2. It is expected that the tour will yield $1,000,000.

The tour will begin in Washington May 13 and will extend to Baltimore, Philadelphia, Hartford, Boston, Springfield, Buffalo, Pittsburgh, Chicago, St. Louis, Indianapolis, Detroit, Cincinnati and New York. In most cases only a single performance will be played in each city.

Mrs. Fiske will have no part in the play, but she will read a Red Cross appeal as a part of the action in the last act. President Wilson has been asked to write this appeal. Mr. Cohan will have a part written specially for him—that of an American soldier.

THE DRAMA LEAGUE was in session last week in Washington, D. C. The work considered was in connection with the work of the organization in camps, trenches and war communities. Among the speakers were Raymond B. Fosdick, Prof. Denis A. McCarthy, Lee F. Hammer and Kate Oglesby. Other features were a report on the patriotic prize play competition held by the league during last year under the direction of Mrs. James Harvey Robinson.

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KLAW AND ERLANGER have engaged Donald Brian to appear in a musical comedy, to be adapted from the French farce called "Madame and Her Godson," which has been playing in Paris. Guy Bolton and P. G. Wodehouse will adapt the story to musical comedy form, and Ivan Caryll will compose the music. Mr. Brian was last seen in "Her Regiment," under the management of Joseph Weber.

His one-time associates, Julia Sanderson and Joseph Cawthorn, are to be starred next season by Charles Dillingham.

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"THE KISS BURGLAR" a musical play by Glen MacDonough and Raymond Hubbell, is soon to be produced in Baltimore, under the direction of Edgar MacGregor. Mr. MacGregor will shortly begin rehearsals of "A Dislocated Honeymoon," a new comedy by C. W. Bell.

THE MILITARY ENTERTAINMENT SERVICE of the War Department Commission on Training Camp Activities is now operating fifteen large theaters in the cantonments throughout the country, where professional productions are presented daily. The War Department invites the co-operation of all booking office managers and producers in the securing of first-class attractions for these theaters. Detailed information may be secured by calling personally, or addressing, Military Entertainment Service, Room 7, 1520 Broadway, New York. J. Howard Reber is commission representative and Hollis Cooley, manager.

A TRIO OF BROADWAY BUTTERFLIES

Charlotte Walker (to the right) in the title role in "Nancy Lee" rises above her environment, however, and her staunch character, in the end, wins a happy home and husband. A. S. Byron and Jobyna Howland are the man-and-woman-about-town

Camp Upton will soon have a barracks where professional entertainers booked for the Liberty Theater will have quarters.

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THE SHUBERTS ARE negotiating to control the Auditorium Theater in Baltimore. J. J. Shubert was in Baltimore last week and inspected the playhouse. He was also in conference with Manager Schanberger, it is reported, and both returned to New York on the same train. If the Shuberts acquire the Auditorium, Baltimore will become a theatrical center, for the entry of the Shuberts in that city would create a healthy rivalry between them and Klaw and Erlanger, who are already strongly entrenched there. As announced in the MIRROR of last week, the Shuberts have added another Washington house to their list.

THREE ACTORS, well known to Broadway, and three critics, joined Uncle Sam's forces last week. In the first group are Ernest Glendenning, who recently appeared in "The Gypsy Trail," and who has enlisted in the Marine Corps; John Butler, of the "Yes or No" company and George Anderson, who appeared in "Furs and Frills" and "De Luxe Annie," both of whom joined the Twenty-seventh Division, at Camp Wadsworth.

Paul Morris, music critic of the New York *Herald*, has been appointed song leader at Camp McClellan, Anniston, Ala., by the National Committee on Army Camp Music. Robert Gilbert Welsh, dramatic critic of the New York *Evening Telegram*, will do war work in conjunction with the Y. M. C. A., and Arthur F. Herwig, dramatic critic of the Milwaukee *Sentinel* has joined the National Army at Camp Custer.

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FEDERAL FUEL ADMINISTRATOR GARFIELD has rescinded his lightless night order. On the suggestion of the Liberty Loan Committee he announced that all restrictions on lights, night signs and street lamps are removed until next September.

The ban on lights was lifted, except in a small number of cases, early in March.

The lightless night order went into effect last December, when extraordinary street and sign lighting was prohibited two nights a week—Thursday and Sunday.

Dr. Garfield issued his first order on Nov. 13, curtailing the use of electric signs and illumination. They were not to be lighted from one half-hour after sunset, and had to be dimmed at 11 o'clock at night. On Dec. 1 new instructions were sent out prohibiting the illumination of all electric signs except between 7.45 and 11 o'clock. Ten days later a definite plan for "lightless nights" throughout the country was proposed, by which all outdoor lighting, other than street and city lights was darkened on certain nights each week—signs to be permitted to burn other nights. This new order was put into effect Sunday night, Dec. 16.

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"THE MYSTERY OF LIFE," a drama with music, the work of J. F. X. O'Conor of St. Francis Xavier College, will be presented at the Lexington Theater on Saturday night, May 4, under the direction of George H. Grindy. The play, which enlists the services of more than 150 actors, singers and dancers, has a religious background, and has already been produced successfully in and about New York, under church auspices.

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WORK IS BEING rushed on the new Selwyn Theater in West Forty-second street, between Seventh and Eighth avenues. At the present time the greater part of the auditorium proper has been completed. It is the intention of Selwyn & Company to open the theater on Aug. 15. The initial attraction has not been definitely determined on.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

The Question of Whitman and the Motion Picture Option Bill — Day of Big British Production Said to Be at Hand

LOCAL CENSORSHIP OF pictures has always been "Without Fear or Favor's" pet aversion; and it has always been our belief that a wave of censorship, starting in the Empire State and by example spreading to all the others, was nipped only by the veto Governor Whitman applied to the New York state bill after it had passed both houses of the legislature. We had been thirsting for a chance to soak the Pro-Censor interests of the country, and when a Whitman race for the Presidency was rumored we were sure we had found it. Our "Whitman Movie Boom" was the outgrowth of that feeling. We believed with reason that the national moving picture industry would teach its enemies a lesson by backing AND ELECTING Whitman. *This in the knowledge that the COUNTRY-WIDE power of the screen was so great to-day that it could make or break any Presidential nominee!* I was sure, and am sure, that the politicians of the country would take heed of such a manifestation of political power.

The other week a New York Sunday opening bill was "killed in committee" after winning in the state assembly by a vote of 76 to 63. This department can easily understand why readers remembering its Whitman recommendations would write to ask where the Governor stood in the Sunday opening matter. Several exhibitors did so write—one all the way from Seattle, Washington. This last correspondent plainly intimated that we had gone wrong. Then, just going along to press time, an anonymous writer kicks in with a page torn from one of the trade papers, bearing this caption:

SUBTERRANEAN POLITICAL TACTICS EMPLOYED BY THE GOVERNOR'S LIEUTENANTS BLAMED FOR DEFEAT OF MOTION PICTURE OPTION BILL.

And so it goes. *Have we gone wrong?* WAS our "Whitman Boom" a sheer mistake? How do we completely explain ourselves? Well, we don't. We are not sufficiently posted at this juncture. But common sense speaks to us, even now, in this wise: Disinclination to mix in the Sunday opening fight does not alter the fact that the New York Governor DID kill censorship, and killed it in a way that leaves him the most conspicuous Anti-Censorship statesman before the people. Among the men who helped extinguish the Sunday opening bill were undoubtedly adherents of Whitman. Had he pledged himself at some time to these men that he would give no support to any Sunday opening measure? It is well known that groups other than of film men—baseball enthusiasts, for instance—have come strongly to bat for Sunday opening privileges; that the legislative representatives of many so-called "upstate" districts were pledged to their communities to fight all Sunday opening efforts. These same districts had returned Whitman majorities on the occasion of his elections to the Governorship. I have never heard that Mr. Whitman pledged himself *to support* the Motion Picture Option Bill; and it is even reasonable to assume that he was pledged to certain adherents *not to*. It is said that the New York Governor has broken innumerable "bosses," but never his word. In some such situation as above outlined, I think, lies the clue to the tangle.

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IT'S HAPPENED IN England! The *big* producing company, with resources on a par with those of American manufacturing firms. I told you so! Two big uns are announced already. Will Barker heads one, which is a combination of three producers of the once-on-a-time (we hope) British type. Oswald Stoll is chief of the second movement, which thus far has only "renting plans"—but we have our doubts. For the day of *big British* productions is at hand. And Stoll, unless we are sadly misinformed, has had film producing dreams for years.

Americans should hope that England becomes a producing factor—heaven knows she's been kind enough to *our* films, which have sold as well in Britain as in these States!

WE have tasted of British tolerance; let *us* be tolerant of British producing success, when it comes, as it must.

Lloyd George has sponsored a film record of his life and work, and it is arousing criticism in backward-looking circles. But such critics haven't a chance, since the Gerard film appeared. We predicted that "My Four Years in Germany" would bring the peoples of the world to expect all makers of history to supervise, and leave, *cinema* records of their mortal activities; that "historical films" not so edited would *no longer* be accepted; that *accuracy* was the call to-day, and that only through such supervision was it to be obtained. So the Lloyd George critics had better retire. An American named Gerard has sealed their doom!

. . .

THE TREATMENT by process servers of stars visiting New York for the Liberty Loan has aroused comment in the trade, also the upholding by the courts of the rights of the servers to make such service.

But even the court verdict has failed to still the loud voice in the industry that said, "Wasn't it a shame to allow such people to be trapped when they were in Manhattan purely through their patriotism!"

It is remembered that the stars in question sacrificed thousands of dollars in salary to make the trip to boost Liberty Bonds.

And that they have smashed their production schedules to fit into the Third Liberty Loan one.

Nevertheless, the indignation now felt in trade circles would soon dissipate if the complete reason for the court decision was generally known. There was no lack of sympathy for the patriotic stars on the part of the judge. But a precedent was involved.

There was not the *slightest* doubt that the stars were in New York totally in the Government interest—that if the Liberty Loan call had not come they would have continued hard at their California studio labors.

But what was to stop some other person, anxious to come to New York and avoid suit, from getting assignment to a Liberty Loan mission and claiming immunity because in "Government service"? *No* wise judge could have held otherwise than this one did!

. . .

"EVERY STORY WORTH reading is given a constructive criticism by the reader if it is returned to the author as a rejection; a letter then goes with it explaining briefly but honestly just why it is not a good story from our particular angle."

A simple statement—so simple its importance gets by you! Made by Head Reader Philip Hurn, of Triangle.

Triangle has taken the lead in cutting out the printed rejection slip: gives every contributor a *personal* criticism—*that's what it means!*

I don't think you grasp its bigness yet.

"Since January 1, 1918," goes on Hurn, "3,500 stories have been submitted to us for consideration. Out of that number we have purchased about forty stories which we have deemed acceptable for elaboration and production."

About 3,460 personal criticisms of stories given since the first of the year!

The most revolutionary advance on the story side ever undertaken in the motion picture business.

If this is "efficiency," as H. O. Davis construes it, then let us have more of it in the studios.

The Davis construction of "efficiency" and that of the studio executive we heard tell of yesterday are rather wide apart!

The one we heard tell of brags that he ran his plant on the "efficiency" plant years before Davis was ever heard of. We believe it now. But it's all according to what you call "efficiency." A big author had an idea for a serial with the so-called efficiency person. Some weeks later the author received a letter from the studio man explaining why they couldn't use his serial. Came this concluding sentence:

"And if you will kindly send us 14 cents postage, we will return your idea!"

As I say, there are efficiency men and *efishency* men!

. . .

AND THERE ARE various sorts of "publicity experts," too.

I know of no more interesting question than, When *is* a press agent?

About the easiest sort of publicity in the world is the stuff the big movie stars are getting in their tours of the country in behalf of the Liberty Loan. *(Have YOU bought some of the THIRD?)*

Every town visited is anxious to make a record and the local press in each instance leads the clamor. Naturally the papers whoop it up for any celebrity who comes to boost along the local totals.

The Loan-booming stars simply can't DODGE the publicity!

And still it is reported that a particular town had to cancel the speaking date of a particular movie star because the publicity expert made too great demands.

"He insisted," said the official who did the cancelling, "on a parade led by the Mayor and city officials, with at least fifty automobiles, to meet the actor and convey him through the streets.

"He even hinted that the Governor and his staff should be invited to participate in this parade!"

Then there's the expert who announces that the patriotic manufacturer who employs him is attaching a corking Loan trailer to his last big feature, and is sure it will do *lots* of good. The manufacturer may mean well with the trailer, but what's patriotic in *advertising* his good intentions? The average trade paper reader feels that the sincere patriot would attach the trailer and let it go at that. But the "publicity expert" doesn't see the difference!

. . .

"Unchastened Woman"

The screen version of Louis K. Anspacher's drama, "The Unchastened Woman," which Oliver Morosco produced some years ago with Emily Stevens in the principal role, was shown April 21, in the Morosco Theater, before a specially invited audience. The premiere was a notable one. Many prominent picture men were present, and several conventions of film men, that were held within the week, gave opportunity for out-of-town representatives to extend their New York stay for the purpose of viewing this latest film production starring Grace Valentine. Among those present at the showing were: Hiram Abrams, Tom Moore, J. D. Williams, Col. Fred Levy, Harry Rapf, L. Lawrence Weber, William L. Sherrill, Kenneth Hodkinson, Ben Blumenthal, B. Howells, J. Wilk, Tom North, A. Brunet, Joseph Miles, Jules Bernstein, Harry Reichenbach, Paul Cromelin, S. A. Lynch, Samuel Goldfish, and Al. Lichtman.

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Playing with Nazimova

Charles Bryant, noted English actor, who was leading man for Nazimova, the Metro star, in "Revelation," is again playing opposite the Russian actress in her second Screen Classic production, "Toys of Fate," which is released by Metro. Mr. Bryant has also been a leading member of Madam Nazimova's company of players presenting Ibsen's "Wild Duck," "Hedda Gabler," and "The Doll's House."

FROM PRODUCER AND DISTRIBUTOR

EIGHT PARAMOUNT PICTURES are scheduled for release during the month of May. Five of the productions are from the Eastern and Western studios of the Famous Players-Lasky Corporation and three from the Thomas H. Ince plant in California. The stars are Pauline Frederick, Enid Bennett, Dorothy Dalton, Marguerite Clark, Sessue Hayakawa, Jack Pickford, Charles Ray and Wallace Reid.

In his announcement Mr. Greene says: "The pictorial offerings for the month of May under the Paramount trademark present an imposing array of attractions whose stars and producers insure box-office success and whose artistry has been amply demonstrated in the past."

The pictures are "Resurrection," Miss Frederick; "The Biggest Show on Earth," Miss Bennett; "The White Man's Law," Sessue Hayakawa; "Mile-a-Minute Kendall," Jack Pickford; "The Making of Marcella," Miss Dalton; "Prunella," Miss Clark; "His Own Home Town," Charles Ray; "Believe Me, Xantippe," Wallace Reid.

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WITH TWO SOUTHERN dramas, one Western and a comedy started at the Culver City studio last week, the Triangle producing forces are keeping well ahead on the schedule set by Vice-President and General Manager H. O. Davis for 1918, namely, two feature pictures and one comedy per week.

Two feature pictures sent to the film editing department are "The Loyalty of Taro San" and "Old Hartwell's Cub." The former, a story combining life in America and the Orient, was directed by Frank Borzage, and in it Jack Livingston, Maud Wayne, Lillian West and Jack Abbe, Japanese juvenile, are the featured players. "Old Hartwell's Cub" is the latest Triangle vehicle for William Desmond, and he is again supported by Mary Warren, who made her initial appearance as a leading woman with Desmond in "The Sea Panther." This picture was directed by Thomas N. Heffron.

. . .

MADGE KENNEDY has nearly completed "The Fair Pretender," by Florence C. Bolles, under the direction of Charles Miller. During the week many effective exteriors were made on the Long Island estate of Senator George W. Loft, who entertained Miss Kennedy, Tom Moore, her leading man, Director Miller and Carlyle Moore, his assistant, at luncheon. Mr. Moore is remembered as the author of the stage success of a few seasons back, "Stop Thief." He is devoting his time to motion pictures pending the production of a new play on Broadway.

. . .

ADVANCE BOOKING ORDERS for "A Night Out," new edition Essanay-Chaplin, have established a new record for the series, despite the fact that it enjoyed a long run when it was first issued, according to General Film Company. Many exhibitors are arranging to feature this new edition Chaplin for runs of from three to six days.

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PICTURESQUE MOUNTAIN scenery is found in the second of the Blue Ridge dramas, "Mountain Law," reports General Film Company, the distributors. This Ned Finley production is a story of the manner in which a beautiful young school teacher brings peace to a feud-torn Southern hill community. Ned Finley and Marion Henry play the leading roles. The locations for nearly all of the exteriors were obtained in the immediate vicinity of Bat Cave, North Carolina, where the company's studios are located.

HARRY SHERMAN AND HIS ASSOCIATES

Charles Swichard, Director; Winifred Kingston, Leading Lady; Dustin Farnum, Star; Harry Sherman, President Sherman Productions, Inc., Bound for the La Ora Ranch to Begin Filming "The Light of Western Stars"

TOM BRET ENTERPRISES announce the completion of a new series of comedies, written and titled by Tom Bret who collaborated with Mr. and Mrs. Sidney Drew, on the titles of the Metro-Drew comedies. The pictures are being directed by Arthur Ellery, who put on the Falstaff and Princess brand comedies, for Thanhouser. James Aubrey is being featured, and playing opposite Mr. Aubrey is Virginia Clark. The pictures are to be released through independent exchanges.

. . .

IN ACCORDANCE WITH plans recently approved by the executives of Paralta Plays, Inc., the expansion of the Paralta studios in Los Angeles is now well under way. No time is being lost in the construction of the new buildings that are to surround the five big stages on the studio grounds.

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W. H. PRODUCTIONS COMPANY announces the sale of William S. Hart as "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," to the Mammoth Pictures, Inc., for northern New Jersey. The same company has sold the Bessie Barriscale picture, "Satan's Pawn," the series of sixteen two-reel Shorty Hamilton Western comedy dramas, and the series of twenty Charlie Chaplins, one and two-reelers, to the Globe Feature Film Corporation, of Boston, Mass.

B. A. ROLFE has signed Florence Reed as the first star of his recently formed producing corporation. Several other players of proved box-office value will be signed soon. The Rolfe company plans to make eight features a year. Although he still retains a financial interest in the Metro organization, Mr. Rolfe has discontinued production work for that concern.

. . .

PRODUCTION WORK ON the the first of the comedies to be released shortly through General Film Company is reported under way at the New Orleans studios of the Diamond Film Company. The first picture probably will be released early in May. Diana Allen, former Ziegfeld Follies star, and last year a member of the big New York Century Theater Show, "Miss 1917," will play the principal roles in a series of one-reel comedies to be released weekly.

R. M. Chisholm is presideut; W. J. Hannon, vice-president, and Arthur B. Leopold, attorney of the Diamond Film Company, which has recently acquired a studio on Bayou St. John.

. . .

ALTHOUGH THE FRANK A. Keeney Pictures Corporation has not yet released its first picture, "A Romance of the Underworld," the work of producing a third photoplay has reached the initial stages. It is Mr. Keeney's intention to release his second picture, "Marriage," shortly after the first. The scenario of "Marriage" is by Guy Bolton, author of many successful dramatic offerings. All of the Keeney productions are under the direction of James Kirkwood. Mr. Keeney's art director, S. M. Unander, has produced for the third picture a number of sets of exceptional artistic elegance. One of these represents an artist's studio de luxe.

. . .

ESSANAY'S RELEASES FOR the month of May will be comprised of ten pictures, including the Essanay-Chaplin comedy, "A Night Out," in two parts. This was one of the most successful and popular of the Chaplin comedies.

Other releases for the month will include "Broncho Billy's Last Deed," "Broncho Billy's Squareness," "Broncho Billy's Secret," "Broncho Billy and the Greaser," "Broncho Billy's Fatal Joke," "Slippery Slim and the Impersonator," "When Slippery Slim Met the Champion," "Snakeville's New Waitress," and "Slippery Slim's Dilemma."

The second set of ten pictures of Broncho Billy's western photoplays will start May 24 with "Broncho Billy and the Greaser." These plays proved so popular that it was decided to issue another block of ten, making twenty pictures so far scheduled for release.

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THE MASTERCRAFT PHOTOPLAY CORPORATION has announced through its president, F. Eugene Farnsworth, the commencement of the screening of "The One Woman," by Thomas Dixon. Dr. Dixon has approved the last draft of the screen version of the story and aided in the selection of the players who are to interpret the principal roles. The production is now in the hands of Mr. Farnsworth, and will be made at the Paralta Studios in Los Angeles. Under the direction of Reginald Barker, the cast will include Ada Gleason, Clara Williams, Lawson Butt, Herschell Mayall, Thurston Hall and Jos. J. Dowling.

PICTURE PRODUCERS & DISTRIBUTORS
—both regular and state rights—together with their addresses are given in each issue of
MOTION PICTURE TRADE DIRECTORY

TWO WILLIAM FOX Special Features and two Mutt and Jeff animated cartoons are listed in the newest War Service Bulletin, issued by the War and Navy Department's commissions on training camp activities, for use in the camps of the army and navy. The present bulletin takes account of pictures released between April 1 and April 15. Announcements are issued semi-monthly.

• • •

THE INTERIOR SCENES of Harold Lockwood's forthcoming Metro starring vehicle, "Lend Me Your Name," a farce comedy adapted by Fred J. Balshofer and John B. Clymer from Francis Perry Elliott's novel of that name, have been completed, and the star and his company are now at work in the production of exterior scenes.

• • •

"A FIGHT FOR MILLIONS" is announced as the title of the next Vitagraph serial, in which William Duncan, star of "The Fighting Trail" and "Vengeance—and the Woman" is to be featured. Albert E. Smith, president of the Vitagraph company, announces that the forthcoming chapter play will be released July 15. "A Fight for Millions" will be in fifteen episodes, as were its predecessors.

• • •

MADAME PETROVA has returned to New York from Asheville, N. C., accompanied by Ralph Ince, her director, and a staff of studio employes. The Polish star has been busy securing scenes for the fifth special Petrova production, "Patience Sparhawk." This story adapted from the novel of the same name by Gertrude Atherton, was chosen because of the opportunities offered for fine photographic effects. Mary Murillo is responsible for the scenario.

• • •

AS A RESULT of a trip recently made by Herbert Lubin and Bert Ennis, representatives of Petrova Pictures Company, for the purpose of ascertaining the exact needs of exhibitors in the matter of proper exploitation material, several original aids have been added to the service department. The most important of these is a lobby display expressly designed for the purpose of attracting attention to Petrova productions. It consists of a photograph on glass of Madame Petrova, encased in an attractive frame. This new novelty may be used in theater lobbies or in store windows, electric light or daylight being equally effective.

• • •

AN ELABORATE BOOKLET, containing miniature cuts of the motion picture theaters, exhibitors and maps of their divisions of territory throughout the country, as well as the productions booked by the institution, has been issued by the First National Exhibitors' Circuit. The booklet treats the distribution problem exhaustively, setting forth in detail the power of co-operation as exemplified by the First National. Composed of thirty of the biggest exhibiting firms in the world, the booklet reads, the organization buys money-making propositions outright in order to secure them for its members' own theaters. These productions are rented to other exhibitors after they have been exploited in First National Theaters. Copies of the booklet have been sent to all First National members.

• • •

"DE LUXE ANNIE," on which Norma Talmadge and her forces are busily at work as the star's May release in her Select Star Series, is progressing rapidly with the cast completed. The screen version of Edward Clark's successful play of the same name has been prepared by Paul West, the filming is under the direction of Roland West, and the photography by Ed. Wynard and Albert Moses.

• • •

ACTIVITY ON FOURSQUARE Pictures product throughout Canada is progressing most satisfactorily under the direction of Superfeatures, Ltd., which is affiliated with Foursquare in its Canadian distribution. Since early April, when the contract became effective, Superfeatures has made strides in the securing of business for Foursquare which indicate much for the future.

• • •

JESSE J. GOLDBURG, who is handling the distribution of the "Outing-Chester" travel scenics, announces an unprecedented demand from exhibitors throughout the country, booking the entire series of one a week. This unusual demand for single-reel travel-scenics is accounted for by the character of the releases and the unanimous verdict of the trade critics as to the entertaining and instructive nature of these releases. Mr. Goldburg specifies in all contracts that the series must be featured as an independent attraction.

• • •

THREE NEW PARAMOUNT pictures have been finished at the western studios, it is announced. Donald Crisp has completed the filming of "The Firefly of France," in which Wallace Reid is star, with Ann Little as his leading woman. George Melford has also shot the last scenes of Sessue Hayakawa's last Paramount picture, "The City of Dim Faces." This picture, by Frances Marion, is said to be an accurately realistic story of life in San Francisco's Chinatown. Vivian Martin has finished "Viviette" at the Morosco Studio and is getting ready for her next picture which has not as yet been announced. "Old Wives for New," Cecil B. De Mille's new Artcraft special, will be an elaborate production from all accounts. Jeanie Macpherson wrote the play from the novel by David Graham Phillips.

• • •

DEMAND FOR THE two-reel Chaplin comedies produced by Lone Star, for release through Mutual exchanges has been consistently heavy under Mutual's new booking plan. Chaplin-Mutual specials played last week to 1,692 houses in all parts of the United States. Virtually every booking of the 1,692 was at least a second run.

• • •

VITAGRAPH ANNOUNCES that "The Little Runaway," starring Gladys Leslie, will be the Blue Ribbon feature on the Vitagraph schedule for the week of May 6. This charming Irish romance by Paul West again gives Miss Leslie opportunity to display her piquant beauty. Edward Earle will play opposite Miss Leslie and in the supporting cast are Jessie Stevens, Mother Mary Maurice, William Dunn, Betty Blythe, and William Calhoun. William P. S. Earle directed.

• • •

TWO OF METRO'S most popular stars, Emmy Wehlen and May Allison, have discovered that each likes best the production already assigned to the other. To ensure the happiness of both, Maxwell Karger, studio supervisor, has completely altered his plans in regard to these productions, so each star will have her wish. Miss Allison will play the school teacher, Nancy, in Lois Zellner's five-act screen romance of the Northwest, "Shadow and Substance," which was originally intended for Miss Wehlen, and had already been announced as her next picture. Miss Wehlen, on the other hand, will play the part of a society girl in a new feature picture, as yet unnamed, written by Katharine Kavanaugh. This was originally intended for Miss Allison.

• • •

PRODUCTION AT UNIVERSAL City is being pushed to the utmost. Not only are there several Universal Special Productions, comedy and serial companies, working, but Bluebird and Jewel each have two complete outfits on the big lot, and four other producing companies are taking advantage of President Laemmle's offer of several months ago to turn over a portion of the big production plant to companies with which he has no affiliation.

Mae Murray is next to be starred in a photo-dramatization of "The Big Little Person," the well-known novel by Rebecca Hooper Eastman. Robert Leonard is directing the production. Carmel Myers has started work under the direction of Elsie Jane Wilson in "A Penny's Worth of Love," a light comedy romance, by Olga Printzlau. "Nobody's Bride" is the title under which Ella Hall's latest Universal picture is being made. Ruth Clifford and Kenneth Harlan will be the featured players in Rupert Julian's next production, "The Shadowed Man."

• • •

THERE ARE 2,080 STARS in the Pathe Service Flag. Ferdinand Zecca, the new director-general of productions, who arrived recently in New York from Paris, says that more than 2,000 French, English and Italian employes of Pathe have served in the ranks of the Allies as officers, non-commissioned officers, and privates.

More than 200 died on the battlefields. More than 500 have been decorated for bravery. A large number have been wounded, released from service and returned to their positions with the Etablissements Pathe Freres.

More than 80 men have responded to the call to the colors in the United States and the list is rapidly growing.

• • •

A NEW GEORGE WALSH picture is to be the first of the special feature releases in May from the William Fox organization. The production, screened in the East under the direction of Carl Harbaugh, is titled "Brave and Bold."

FOUR VITAGRAPH stars are listed for the June program of Blue Ribbon features, according to a release announcement made last week by Albert E. Smith, president of the Vitagraph company. They are Harry Morey, Alice Joyce, Gladys Leslie and Earle Williams. Harry Morey, with Betty Blythe as his leading woman, will be presented, June 3 in a feature, the working title of which is "Playing with Fate." On June 10, Alice Joyce, with Walter McGrail playing opposite her, will be presented in "Find the Woman," which is adapted from O. Henry's story of New Orleans, "Cherchez la Femme." In "The Soap Girl," scheduled for release on June 17, little Galdys Leslie will be seen in the most fetching role she has had since she joined the Vitagraph forces. The play was written by Lewis Allen Browne. Earle Williams, on June 24, will be offered in "The Girl in His House," a story by Harold MacGrath, which appeared in the *Ladies' Home Journal*. Grace Darmond will be seen in support of Mr. Williams.

• • •

JACOB H. GERHARDT, WHO has been connected with THE MIRROR for over twenty years, has resigned to enter the employ of the General Film Company. Mr. Gerhardt's association with THE MIRROR has been a matter of pride and distinction to those who have worked beside him as well as to the men who have controlled the destinies of the paper throughout its career. He has an acquaintance among theatrical and motion picture people which is as enviable as it is wide, and his identification with any firm or publication concerned with amusements has a value that is not easy to gauge. Mr. Gerhardt has assumed a very responsible position with General Film and THE MIRROR extends congratulations and best wishes.

• • •

HOPP HADLEY ANNOUNCES Arthur Sullivan's famous song, "The Lost Chord" as the subject of his first cinema-symphony, termed "a new idea-illustrated-symphony made possible by the art of motion pictures. The feature is in five reels, and the producer claims that even without the symphony it is a powerful drama with an appealing heart-interest story.

"The only difference that I can see, when the picture is run without the symphony," said Mr. Hadley, "judging it from the standpoint of a new picture viewed in a studio projecting room, is that the titles are in verse and are written in the same meter as the song. This was necessary in order to keep the audience in the atmosphere of the music while also living in the atmosphere of the drama. Of course the poem alone would not tell a complete story as there are only eighty titles in the whole picture—each, by the way, exactly two lines in length, which gives you some idea of the necessary literary effect."

• • •

BEGINNING MAY 12 the Pathe-Colored Scenics and Travelogues which have artistically rounded out the programs of exhibitors, will be released every other week instead of weekly. The new plan starts the week with "Britain's Bulwarks."

TELLS ABOUT THE PEOPLE OF THE SCREEN

GRACE VALENTINE
In "The Unchastened Woman"

THE JUVENILE court scenes which form an important part in "Young America" have been prepared under the direction of Judge Ben Lindsay of Denver, the father of juvenile court system. The court itself is being constructed in the Essanay studios and will be a replica of Judge Lindsay's court. Director Berthelet, through his personal study of the court and his knowledge of the Judge's methods, will be enabled to make these scenes of boyhood in trouble true to life and close to actual conditions.

. . .

"THE FAIR PRETENDER" offers Madge Kennedy a part very different from those she has heretofore been identified with on the screen. As an ingenuous bride in "Baby Mine," "Nearly Married" and "Our Little Wife" she was charming in her wedding finery, but now she will be seen in widow's weeds, for Miss Kennedy plays a young girl bereaved of a husband created in her own fancy.

. . .

ELSIE FERGUSON HAS returned from Florida, where exteriors in the Robert W. Chambers story, "The Danger Mark," were filmed. The Mason Hotel, situated on one of the finest estates in the South, was used for the making of these exteriors, and the beautiful home of Mrs. E. P. Stark was also used, at Mayport, Fla.

. . .

"MOTHER" MARY MAURICE is recovering from the effects of an operation which was performed at St. John's Hospital, Brooklyn. She was stricken a few days after she had completed her work in "Over the Top," in which she plays Empey's nurse. Although she is in her seventy-fourth year, this is the first time since she became a screen actress that "Mother" Maurice has been forced to remain away from work for more than three days. However, she is recovering rapidly.

CATHERINE STUART HAS finished the production of a number of new films especially staged under her direction for the United States Food Administration, for the purpose of conserving food. These films present Marguerite Clark, Elsie Ferguson, and other stars, showing how to save the commodities most needed for the boys "over there."

. . .

J. BARNEY SHERRY HAS become a "war daddy" and has adopted a Belgian youngster of three years named Edward Cevereaux. The little boy's parents were killed and through the aid of a relief organization he was brought to America. Sherry decided that the youngster will now be known as Barney Sherry, 2nd.

. . .

THIRTY-SIX PIGEONS ARE featured in the ball room scene in Kitty Gordon's picture, "Tinsel," being made at the Fort Lee studios. The set discloses a horseshoe of flowers; at the base of this is a raised, electric lighted platform of autumn leaves. At the signal from Miss Gordon, these turn automatically, exhibiting roses, and these in turn, at another signal, liberate the pigeons.

. . .

ALICE BRADY, ALWAYS obliging, showed an unusually willing disposition recently when called upon to take Mary Pickford's place of honor in the Liberty Loan campaign. Within an hour's notice, Miss Brady caught a train for Providence, where she was met by officials of the big war fund drive, and hurried on to Boston, where she made an impromptu speech which was heartily acclaimed.

. . .

DUSTIN FARNUM NO longer believes in the old adage that the Chinese have no sense of humor, for a Chinese maiden, resident of Hong Kong, has taught him differently. She recently sent him a letter, couched in flowery language, requesting a picture of his pony, Monte. In a postcript, she added he might send a photograph of himself, if he cared to pay the extra postage.

. . .

ALTHOUGH HENRY B. WALTHALL has appeared in a variety of types on the screen, he has never played the cowboy. From "The Little Colonel" in "The Birth of a Nation" to a Judge of the Supreme Court in "His Robe of Honor," he has portrayed many different characters, but until now he has never essayed to play the man of the plains, so it will be with deep interest that his appearance in "With Hoofs of Steel" will be recorded, for in this production the story depicts the life of the cattle ranges and Mr. Walthall will be seen as Emerson Mead, a cattle owner in Texas.

. . .

ANNA FARRELL ASSERTS none of her friends will recognize her in "Rough and Ready," for she plays an Indian. Heretofore Indians were foreign to Miss Farrell, but by obeying orders and completely forgetting her Eastern birthplace, she is certain that even a squaw would call her "red blooded." While working on the picture she fell in the snow, was rescued half frozen and in turn rescued the hero from a burning cabin. With these experiences fresh in mind, Miss Farrell has decided that, for a while at least, she will play only languishing ingenues.

. . .

ENID MARKEY, WHO has been playing in stock in San Diego, has decided to return to filmland and is already making preparations to appear in the sequel to "Tarzan of the Apes."

. . .

BACK TO THE DAYS of the circus beneath the tent, with the smell of tanbark and the thrill of the "big top," the racing horses, the "marvelous Millers," and, in all, the spirit of the "greatest show," are the players in "The Biggest Show on Earth" carried. Enid Bennett is seen in the leading role, and, from all reports, is having a gay though busy time.

. . .

FRANK KEENAN RECENTLY took charge of the auctioneering of a photograph album filled with pictures of film stars for the Red Cross. Mr. Keenan's plea became so impassioned that gradually the crowd about the booth was moved to tears. In the midst of the spirited bidding which followed, a khaki clad soldier leaped to the platform beside the Pathe star.

"Hold it, Mr. Keenan," he shouted. "Make 'em give you $6,000."

Then, turning to the spectators, the soldier added: "I've been hearing this man try to get money from you. He's made me cry. He's made others cry. He's going to get $6,000 for this album."

The bidding was renewed and the album brought $7,500 from the daughter of Senator Clark. She presented it to the soldier to take to France to show to the boys "over there."

. . .

HAL COOLEY WAS HOST to a group of student aviators while the latter were en route from Berkely to Texas, where their training will be completed. In the Universal serial "The Brass Bullet," Cooley takes the part of an aviator and in one of the scenes he is seen launching bombs from his aeroplane to the deck of a vessel which he destroys. The visiting aviators naturally were interested in this work and some time was spent inspecting the big plane used in the picture. Cooley received many valuable pointers as to the piloting of his machine as well as the accuracy in throwing the bombs.

. . .

NORMA TALMADGE HAS subscribed $200,000 to the Third Liberty Loan. As she is too busy to take active part in the campaign, Miss Talmadge feels she is "doing her bit" in subscribing. Just now "De Luxe Annie" is being filmed at the Talmadge studio, and Norma declared "she is taking six eggs a day to become pleasingly plump, and fairly cackles in some of her scenes."

. . .

LOUISE GLAUM SAYS the way of the picture siren is hard, even off the screen, for a vampire actress, declares Miss Glaum, is stalked by her screen shadow. "Why," said Miss Glaum, "when I moved into the residential section of Los Angeles the people there protested to the owner, saying they would not tolerate a vampire among them. But before many months had passed they learned to disassociate my film work from my real personality."

LOIS WILSON
In Paralta Plays

CLIP THIS PAGE FOR YOUR WRITE UPS

BIOGRAPHIES OF PHOTOPLAYERS

—complete in every detail—are published in the May and November numbers of

MOTION PICTURE TRADE DIRECTORY

THE EXHIBITOR AND HIS ACTIVITIES

THE FIRST ANNUAL convention of the Motion Picture Exhibitors' League of Tennessee, was held in Nashville recently. The league, which is composed of motion picture theater owners and managers, was organized early last summer and is affiliated with the Motion Picture Exhibitors' League of America. During the convention the delegates discussed matters of importance to the business, such as legislation, censorship regulations, tax equity and other issues. Resolutions were adopted pledging the support of the members in all matters of national patriotism, including the running of special slides and the use of the theaters by four-minute men to promote the sale of Liberty Bonds. Charles A. McElravy, of Memphis, was elected president of the association; Tony Sudekum, of Nashville, first vice-president; F. H. Dowlar, Chattanooga, second vice-president; F. H. Futhrie, Memphis, secretary, and Carson Bradford, Nashville, treasurer. W. H. Wasserman, a motion picture pioneer of the South, was instrumental in promoting the convention.

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THE ANNOUNCEMENT WAS made on April 23 that the business of the Palace Motion Picture Theater, one of the largest in Steelton, Pa., has been sold by P. M. Ney to Calvin Donley, who assumes control on April 29.

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THE SYMPHONY THEATER, upper Broadway's new photoplay house, which Kennedy Theaters, Inc., is building at Broadway and 95th Street, will be opened early in May; and to this end, construction work on the new theater is being rushed with all possible speed. Aubrey M. Kennedy, president of the corporation, is supervising the reconstruction of the fireproof concrete building, at a cost of over $75,000. A program de luxe will signalize the opening, consisting of photoplay features and news, educational, travel and novelty films, in addition to an orchestra of fifty musicians direct from the Metropolitan Opera House, under the direction of Signor Carlo Ronchi.

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HARRY CRANDALL has taken over the Casino Theater in Washington and after extensive improvements, has opened the house to the public. Thus far the Casino has exploited especially big productions calculated to promote a patriotic spirit. "Over There" and "The Public Be Damned" attracted large audiences.

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F. G. SPENCER, of St. John, N. B., who has bought the state rights for "Damaged Goods" for the whole of Eastern Canada, has organized a company for the carrying on of a general theater and amusement business in the Maritime Provinces, as well as Quebec The company is capitalized at $40,000.

AN ASSOCIATION HAS been started in Montreal along lines similar to various associations in Western Canada and Toronto, among exchange managers for the purpose of promoting fair dealing between the exhibitors and the exchanges. All of the exchange managers in Montreal, with the exception of Basil Horsfall of Mutual Film Corporation, have entered the association.

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"INTOLERANCE" WAS SO popular at the Grand Opera House, Cincinnati, that the one week's run was extended to two. The film started on April 14, and it was impossible to get seats the latter part of the week. So many requests were made for the extension of the run that it was kept on the screen for an additional week.

MEMBERS OF FIRST NAT'L EXHIBITORS' CIRCUIT AT ASTOR
Film Men From All Parts of the Country Are Entertained at Banquet, With Madame Petrova as Hostess

THE THIRD AVENUE THEATER, at Third Avenue and 31st Street, New York, has been leased by the Vesy Amusement Company, and a Summer policy of motion pictures will be inaugurated commencing May 4. The pictures will remain until early in September, when a dramatic stock company will be installed, presenting the latest Broadway productions. Martin J. Dixon, former manager of the historic old playhouse, is president of the new company, and will be assisted in its management by Ira Herring.

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SYLVESTER Z. POLI WILL spend $350,000 remodeling the Poli Theater, at Hartford, during the coming summer, increasing the seating capacity to 4,000 and building an entirely new front. Plans by Thomas McLaughlin indicate a two and one-half-story front addition to form a very wide entrance that will be decorated elaborately. A store is to be built at either side the entrance, but there will be no offices above, ceilings rising the entire height of the addition.

JAMES CLEMMER, proprietor of the Clemmer Theater, Seattle, Wash., has adopted a system of advertising which he calls selling the plot of a picture in addition to the names of star and producer. "We pull the public in past the box-office and into the orchestra seats by building our advertising so that it reveals what the story is," he writes. "We do not tease or pique them with a single phrase or catch-line. We let them know in advance in bold display print the detailed theme, written and illustrated as cleverly as we possibly can."

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THE NEW RIALTO THEATER, Des Moines, said to be the largest motion picture house in Iowa, was formally opened to the public last week with unusual ceremonies. Mae Marsh in "The Cinderella Man" was played at the Rialto during the opening week, the Goldwyn program being one of the first contracted for by Abe Frankle, managing director of the new house.

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A SPECIAL SHOWING of "Joan of Plattsburg" was given last week for a number of prominent exhibitors holding business meetings in New York. They were unanimous in their praise of the production, which will be released May 5.

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PETER MAGARO, proprietor of the Regent Motion Picture Theater, 410 Market Street, Harrisburg, Pa., is using his changeable electric display sign in front of the theater entirely for boosting the Liberty Loan during the present drive. The sign is 20 by 40 feet, and contains 2,000 electric globes, which now, instead of blazing forth the names of the film stars playing in the theater from day to day, is proclaiming the wisdom of buying Liberty Bonds and helping to lick the Kaiser.

THE DAYLIGHT SAVING scheme presents a problem for managers of motion picture parks this summer. Heretofore, managers have been able to get in two shows during the evening, but with one hour more of daylight only one show can be run. Harry Crandall is giving this serious consideration for the Savoy and Apollo, Washington's two parks, and he has decided to run an orchestral program of half an hour before the show, which will begin about 9 o'clock and last an hour and a half.

The Savoy and Apollo are in the residential section and have theaters attached, where the regular evening's exhibition will begin at 6.30 as usual. Both house and park will be run simultaneously, as it was demonstrated last year that many people preferred the enclosure to the open air. An orchestra of eight pieces will accompany the pictures in each park and will present music that is entertaining and appropriate.

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TOTO, THE FAMOUS comedian of the Hippodrome, has scored a sensation in his Pathe comedy, "Fare, Please." Six prints of the comedy were used by branch manager William Raynor, of Pathe, to book this picture solidly in a total of twenty-four houses, probably the largest number in which any star has ever been seen in the same week in one city. "Fare, Please" is one of Pathe's series of two-reel Toto comedies, the others being "The Junk Man," "A One-Night Stand" and "His Busy Day," the latter announced for release April 28.

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PERSONAL CONTACT of the managing directors of the representative photoplay houses throughout the country is the best means, advises Harold Edel, managing director of the Strand, of promoting a greater spirit of co-operation among exhibitors. Mr. Edel suggests that, "Various managing directors advise each other of any exceedingly meritorious productions, or any new departure or innovation that has been tried out and proved successful. . . . It is my desire to encourage meritorious releases to continue, and this can be done by the co-operation of other high-class photoplay institutions."

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THE OFFICIAL RED CROSS picture produced by Jack Eaton and recently shown to the trade press, entitled "The Spirit of the Red Cross," has received the unanimous praise of the industry. Although this picture brings out effectively the Red Cross appeal, it is not merely a series of episodes.

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HUGH CORDOZA, GENERAL MANAGER for the Jake Wells' interests in Atlanta, reports that "The Kaiser, the Beast of Berlin," broke all records for a week's run in an Atlanta picture theater. The S. A. O. sign was hung out for every performance.

PROJECTION OPERATION & EQUIPMENT

PICTURE ACCOMPANIMENT

Organists Who Seek Positions in New York—Adapting Music to Picture's Theme

BY MONTIVILLE MORRIS HANSFORD

NOW AND THEN A wandering organist drifts into town, looking for a job. These ambitious players think that New York is the place to strike in their efforts to accumulate a fortune. They hit the trail for Broadway and find when they arrive at Times Square that there is much chilliness in the gasoline-scented atmosphere. Many of them do not know how to go about the matter of a new job. They throw up their positions and take the first train for the city, evidently thinking that a job can be had for the asking. Of course, all of them are devils in their own home towns, but Broadway demands a great deal. It requires a mighty good player to hold down a Broadway job south of Yonkers. The big houses must have men who are hardened players. By this I mean those who can play anything right offhand, and practically at sight. There are rehearsals now and then, but in the majority of cases the relief organist never gets a chance to play the picture before the first showing. Some of them never see it at all until they play it.

ORGANISTS WHO MIGRATE

The player with the orchestra must be a versatile man, with plenty of all kinds of local color up his sleeve, ready at a second's notice to play an Indian dance, cowboy raid, murder, Niagara Falls in Winter or Summer, and so on clear down to Charlie Chaplin. To do this right off the bat, with the director yelling at you through a megaphone, requires a man with a musical hide of the thickness of the well-known rhinoceros; and in exact ratio as his hide thickens, so must his brain quicken; for the co-ordination between fingers and megaphone must take place the same morning. All this upsetting of the player's preconceived ideas about how it is done on Broadway usually distracts his attention from trying to make a living in New York and sends him home on the four o'clock train. Playing at the "Palace," his old job, looks good, and back he goes. He thinks the whole venture is a failure; but, anyhow, he has carried back a lot of good experience, and he probably makes a better player and wakes up the "Palace" with a new sort of playing, to the great pleasure of all concerned.

Rockville Center, Long Island, boasts a picture house. This little town, I believe, is the home of many actors. They like good music. The theater seats about 600, and it has a grand piano, of fine tone; not one of the second-hand sort, sold when the old home was broken up; but a real honest-to-goodness instrument that can be used to follow pictures. Rose Kirk is the pianist. All this leads up to the fact that she thinks the MIRROR music page is a great help. "I read your ideas on picture playing, and they help me a lot." Those were the words. I like to know that somebody somewhere is getting some good out of my observations. This is not a page of palaver. It is meant to be helpful to thinking players. For persons who don't think, it is no good. Nonthinkers cannot be touched, and the time-clock is for them. Rollo Maitland, organist of the Stanley Theater, Philadelphia, refers to this page in a recent number of *The Console*, and says, "which page I advise every theater organist to read each week."

Two outstanding musical features were noted last week in the programs of the Broadway houses. At the Rivoli, Greek Evans sang with male chorus Damrosch's celebrated *Danny Deever*. I have no hesitation in saying that this song was delivered in better style than any similar solo in many months. Mr. Evans gave it an excellent interpretation, thrilling his audience, and he well deserved the spontaneous burst of applause at the close. At the Strand, Ralph Errolle, a singer new to Broadway, and Rosa Lind sang the Nile duet from "Aida." This number went with a snap and brought forth much favorable comment. In both theaters special settings were used for these songs.

APPROPRIATE PROGRAMS

The musical part of a motion picture program shows novelty when it is arranged to suit the general idea set by the film feature. Manager Rothapfel has carried out this idea several times at both the Rialto and Rivoli theaters. For instance, when George Beban appeared in "One More American," the musical program was carried out in the Italian style, several Italian songs and orchestral numbers being used to round out the evening. This is a mighty good idea. And it not only pleases the audience, but it in a certain sense relieves the musical director of a lot of worry simply by concentrating his efforts on a definite style of music for the week. He profits by elimination. Such management is good training for the leader; he falls into the notion that things ought to be put through by some sort of system. Of course, only feature films of very definite characteristics are open to such usage. "Headin' South," for instance, could well carry a program of Spanish color, and so on. What I am trying to get at is that managers should be alive to such possibilities whenever the chance comes. Taking advantage of suggestions, wherever they come from, is the thing that marks the difference between your house and that of your competitor.

MIRROR PROFFERS AID

The MIRROR, and especially the writer of this page, wishes to be of service to the picture player, whether he is pianist, organist or leader in the larger sense. Organists constantly change, and scarcely a week goes by that some good position is not open. Write what you want to do and where you want to go. Managers are always looking for good players, particularly organists. The MIRROR wants to help you. If there is any question about music, new or old, publishers, collections of certain special type, organs, pianos, player-instruments; anything pertaining to the musical work of a motion picture house, we are eager to pass on such information. This page is in touch with the best men in the musical world.

GEORGE C. CROOK

Among the Middle Westerners who have made good in New York, George C. Crook is one of the best examples. A student and organist of St. Louis, he braved the disappointments of the city which is the end of the rainbow for most musicians; and he made good. He took the position at the Rialto Theater made vacant by the resignation of Alfred Robyn, and for several months has been proving his talents in picture playing.

ALL PICTURE SUPPLY DEALERS
and their addresses
are listed regularly in
MOTION PICTURE TRADE DIRECTORY

INCANDESCENT PROJECTION

Its Advantages and Limitations—Length of Throw—Size of Picture

MUCH HAS BEEN written regarding the application of the incandescent lamp to motion picture projection. Out of the much that has been written, there is much that should not have been written. Many claims have been made for the incandescent equipment, which are entirely erroneous. Thus, the statement has been made without qualification by some manufacturers, that the incandescent eliminates the troubles attendant upon the use of the arc lamp. The statement holds good only in some cases.

The truth of the matter is that where the size of the picture and the length of throw permits its use, the incandescent equipment is superior to that of the arc lamp. Where conditions are not suited to its use it is greatly inferior.

The main advantage of the incandescent lamp is that when it is once adjusted, it requires no further attention on the part of the operator, thus leaving him free to devote his entire time and attention to the actual projection of the picture. A careless operator, plus carbons not properly adjusted, results in a very poor, shadowy picture. Be the operator ever so careless, he will probably have gumption enough to make the initial adjustment of the incandescent lamp in a proper manner. Thereafter, it makes little difference whether he is careless or not so far as the satisfactory light projection is concerned.

LESS GENERATION OF HEAT

Another advantage of the incandescent lamp, is that it does not generate the excessive heat of the arc. This has a tendency to greatly decrease the condenser breakage, as this trouble is almost universally caused by the condensers being submitted to excessive variations of temperature. Then, too, the incandescent lamp is a cleaner proposition, as there is no dust resulting from burning carbons.

The great error in presenting the incandescent equipment to the trade, has been made by claiming impossible performances for it. A picture 9x12 feet, projected at a throw of not over 95 or 100 feet, is the con-

(Continued on page 640)

THE PICTURE AND IDEAS FOR PLAYING IT

The Picture Facts given under this head represent the judgment of our special staff

L. R. Reid — **Fritz Tidden**
David A. Balch — **Helen D. Reid**

supplemented by that of
The National Board of Review
Any picture rejected by that board is not listed

"Tyrant Fear"

THE PICTURE

Five-part Drama by R. Cecil Smith. Produced by Ince and Released by Paramount. Features Dorothy Dalton. Supported by Thurston Hall, Melbourne MacDowell, William Conklin, Lou Salter, Carmen Phillips. Directed by William Nill.

Values

Entertainment	Good
Story	Very Good
Acting	Good
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The usual fine acting of Dorothy Dalton. The especially strong characterizations by Melbourne MacDowell, William Conklin and Thurston Hall. The snow scenes. An interesting story.

The Story and Production

The story of "Tyrant Fear" deals with a girl living in the French Canadian settlements of the Far North, who has been a victim of insensate fear since her childhood. Under its sway she has become docile under the terror her father's presence inspires in her heart. Sold to a brutal trapper of savage instincts by her father, she enters into a married career especially hectic. Then again sold by her husband to the keeper of a dive in the gold district, she becomes an entertainer in this den of vice and crime, submissive to the stern will of her unscrupulous master, until he attempts to make her surrender to the advances of a drunken customer. Then she casts off the shackles of her old fear and becomes a brave and fearless woman whose will is law.

The accomplishment of this transformation forms a study in feminine psychology, as does also the change in temperament from irresponsiveness to warmth. This latter phase arises from her meeting the real man in her life. She raises this man up from the depths into which he has drunk himself and when her husband is frozen to death she marries him. The action, which mostly concerns the brutal treatment of this woman, moves swiftly, but at times becomes rather repulsive. The various men who enter her life are well drawn by the three leading male players, and the story has been given an adequate production.

ADVERTISING IDEAS

For the lobby display, besides stills of the picture, paint two life-size figures, a trapper wearing a fur cap and snow shoes threatening a crouching young woman with a heavy whip. Attach the following card: "This girl was the victim of fear, but she threw off the burden as you will see in 'Tyrant Fear.'" A dog sled might be used to advantage, in which place a cut-out of Dorothy Dalton with this card: "Reared among human brutes in the snows of Canada, this woman was prey to tormenting fear. How she regained her soul is shown in 'Tyrant Fear.'" Fur garment stores might make a window display of loose skins with a tastefully lettered card saying: "Allaine Grandet, as played by Dorothy Dalton in 'Tyrant Fear' at the ——— or which comes to the ——— Theater, lived among the trappers of such skins as these."

Catch Phrases

"This Woman Cast Off the Burden of Fear." "The Fear That Tormented Obsessed Allaine Grandet, But She Cast It Forth and Regained Her Soul." "Did You Ever Experience 'Tyrant Fear?'" "Abused, Torn, Tyrannized Over, Allaine Grandet Found Herself and Fought Back."

MUSICAL PRESENTATION

Open with a good march.
T. The bride, Allaine, a meditation, soft.
T. I wait the first dance, intermezzo.
T. As jealous hatred, agitato.
T. The feminine instinct, slow soft.
T. Get ready to leave, faster.
T. At the first gray streaks, a slow movement.
T. A woman and a doe, dramatic.
T. The north star shedding, foxtrot.
T. As the stars that shone, slow meditation.
At dance hall, lively dance.
T. One whirl for the girl, dramatic.
T. As with the realization, soft waltz, minor.
T. The beginning of New Year, meditation.
T. I want you to come back, rapid 3-4.
T. First ask her, slower.
T. Evening shadows, serenade.
T. May God bless you, soft meditation to end.

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"A Mother's Secret"

THE PICTURE

Five-part Drama by Lois Zellner. Produced by Universal. Features Ella Hall. Supported by Mary Mersch, T. C. Crittenden, Mrs. L. C. Harris, Emory Johnson, Grace Molean. Directed by Douglas Gerrard.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

An excellent characterization of a lovable old "Mammy" by Mrs. L. C. Harris, a negress. The appropriate and tasteful settings and the picturesque exteriors. The cleverness of the spies who attempt to steal the plans for the siege gun.

The Story and Production

Ella Hall, a familiar Universal figure, plays the leading role in a story which is a mixture of international affairs and romance. The mother of this girl, Angela, has in her possession the plans of a seige gun left by her supposedly dead husband. German agents are trying to get hold of the plans. Angela, who is really about eighteen years old, is made to appear thirteen by her mother, who is angling for a rich husband, the particular person in view being Howard Grey. At a masquerade ball Angela and Grey, who are in costume and masked, find they are in love with each other. The girl learns of her mother's plan that night to try to capture Grey and she runs away. Later she decides to return and on coming home discovers the German agents opening her mother's safe and taking the gun plans. Simultaneous with the frustration of the spies plans, Grey, who turns out to be a secret service agent, finds that Angela is the girl to whom he made love the night of the ball, and proposes to her.

Mrs. L. C. Harris stands out most prominently in the acting division, giving a fine performance of a typical old negress "Mammy." She has a natural sense of comedy values and she utilizes it to excellent advantage. Miss Hall is all right when she plays a girl of eighteen, but when she is called upon to depict a child of thirteen there does not seem to be a difference except in costume. The rest of the company are good. The director has arranged his interior settings so that they leave nothing to be desired and some picturesque exteriors lend valuable aid. The story is almost too slight for a five-reel picture and the necessary padding does not grip the attention as it should. In order to consume time the tempo of the action has been adjusted too slow to hold an audience's constant interest.

ADVERTISING IDEAS

There are two angles to base the lobby display and general advertising upon—the spies attempt to secure the gun plans and the eighteen-year-old girl who is made to appear younger by her mother. A poster that should catch the eye is made of a line drawing of the side elevation of a big gun (any scientific magazine is liable to have published one recently). Letter underneath: "An English Soldier Invented a Gun That Can Shoot Further Than the One Now Shelling Paris. He Died and His Wife Came Into Possession of the Plans and Brought Them to the United States. German Agents Here Tried To Steal Them." From paper supplied by Universal, cut out the figure of Ella Hall as she appears when eighteen, paste it on stiff cardboard and prop it up. Have a card on it reading, "Here Is the Young Lady Who Was Made To Look Like a Child By Her Mother." Have another cut-out near it of the actress as she then appeared, with card reading, "Here Is the Change That Fooled Everyone."

Catch Phrases

"Her Mother Made Her Play With Dolls When She Was Really Eighteen Years of Age." "The Child Who Was a Woman." "A Girl Assists the Secret Service." "The Spies Plans Are Frustrated By a Child, Who Turns Out To Be a Young Lady." "Can People Grow Younger?" "The Man She Loved Gave Her Dolls."

MUSICAL PRESENTATION

Open with light song style.
Title: Mammy tell me, an intermezzo.
T.: Somewhere, a hurry.
T.: The London war office, a march theme.
T.: A year later, a waltz.
T.: Dr. Baker, soft slower.
T.: The secret, dramatic andante.
T.: Lady Eldone, a waltz.
Angela and mammy enter house, southern fantasy.
T.: My little girl, a serenade.
Dr. Gray and Angela on bench, a waltz
T.: Lady Eldone's ball, a tone-step.
T.: It was to have been, soft intermezzo.
T.: In the morning, brighter.
T.: A message from headquarters, dramatic.
T.: Mother in chair, mysterioso.
T.: Who are you? a march.
T.: I think you deserve, soft waltz.

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"Treasure of the Sea"

THE PICTURE

Five-Part Drama by Leighton Osmun. Produced by Metro. Features Edith Storey. Supported by Lew Cody, Lewis Willoughby, Josef Swickard, William De Vaull and Toto De Crow. Directed by Frank Reicher.

Points of Interest

The personality and acting of Edith Storey. The scenes where the star leads a gang of men in the fight for the discovered gold. The scenery of the California Coast.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Very Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

The Story and Direction

"Treasure of the Sea" is a satisfying sort of story. In it wit matches wit, and there is romance and adventure. Jim Hardwick finds the wreck of a ship buried in the sand that in the days of '49 carried a cargo of gold bullion. Margaret Elkins discovers it also, not knowing that Hardwick has preceded her. When she finds the gold is to be taken from her and by the man she believes to have caused her father's financial ruin, she decides to let nothing stand in her way. She hires a band of men to force Hardwick's laborers off the wreck, but they turn on her. She is finally convinced that Hardwick did not ruin her father, and, together the pair fight for and obtain the possession of the gold, and they share it together the rest of their lives. Coincidence plays a strong part in the story, but that may be overlooked in a tale of this sort. It is necessary to provide some of the excitement and romance.

Edith Storey has the unusual disinction of playing the sole woman character. Miss Storey is always pleasing, and always gives a performance that realizes every ounce of worth out of her parts. She does so once more in "Treasure of the Sea." She is given substantial support by the balance of the cast. The direction is expertly done, and the scene on the California Coast, where most of the story is played, is especially beautiful.

ADVERTISING IDEAS

Edith Storey has a large following, consequently the most effective advertising will acquaint the people in your community of the fact that she is the star of the picture. Thorough circularization of the mailing list will be worth while. Her name and photographs both in and out of character displayed in the lobby should bring results. An effective lobby display may be had by gilding a number of blocks of wood, covering them with a seaweed effect, stacking them about the lobby with a card on each pile giving the name of the picture.

Catch Phrases

"Untold Treasure is Within Your Grasp." "Has Your Ship Come In?" "A Hate That Blended Into Love." "Edith Storey Is the Only Woman in 'Treasure of the Sea.'" "'Treasure of the Sea' Has Romance, Mystery, Action."

"The White Man's Law"

THE PICTURE

Five-Part Drama by Marion Fairfax and John Browne. Released by Paramount. Features Sessue Hayakawa. Supported by Florence Vidor, Jack Holt, Herbert Standing, Mayme Kelso, Forrest Seabury, Joseph Swickard, Charles West, Ernest Joy, Noah Berry, Clarissa Selynne, and Frank Deshon. Directed by James Young.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Very Good
Technical Handling	Excellent
Settings	Good
Moral Effect	Wholesome

Points of Interest

The artistic direction of James Young in a colorful story laid on the west coast of Africa. The dramatic action and finely developed plot. The graphic and highly imaginative performance of Sessue Hayakawa.

Story and Production

All the mystery, the color and the poetry of the East are beautifully pictured in "The White Man's Law," a screen production of high artistic merit. To James Young belongs sincere praise for having injected the spirit, the customs, the prejudices, the simplicity and romantic qualities of the people of Africa. He has achieved a distinct success.

Sessue Hayakawa, in a part perfectly suited to his capabilities, has given another artistic and compelling performance, while Florence Vidor, who plays opposite him, is seen in the most ambitious role she has ever portrayed. Miss Vidor possesses youth, beauty, charm, and skill, and should reach a high place in screenland. The supporting cast is excellent, and the photography beautifully clear. The scenic effects formed a thoroughly fitting background for the exotic nature of the story.

The scenes of "The White Man's Law" are laid in Sierra Leone, on the west coast of Africa, where Maida Verne, a young Soudanese girl, is the belle. Two important men desire her love. One, Ghengis, an ivory trader, honestly, and Sir Harry Talkland, a disreputable Englishman, who is already married, with bad intent. Maida is flattered by the Englishman, and takes his love-making seriously, and becomes ridiculed in the eyes of the natives. Ghengis forces Sir Harry to commit suicide, as he has violated the "white man's law," and himself marries Maida, who finds she truly loves him.

ADVERTISING IDEAS

For lobby display, portraits of Sessue Hayakawa should be extensively used. Place production scenes in attractive grouping, and underneath place a neatly lettered placard, reading: "The exotic romance of the Orient has been interwoven in a story rich in thrills, suspense, and poetry. See Sessue Hayakawa in a romantic role in "The White Man's Law." Quote extensively from Kipling, both in newspaper advertising and in lobby display. Say Kipling's line, "For East is East, and West is West, and never the twain shall meet," is truthfully shown in "The White Man's Law." Get local book stores to co-operate through the use of fiction, dealing with an Oriental atmosphere. Be sure to advertise that the picture has been carefully and artistically produced.

Catch Phrases

"A Pretty Soudanese Girl Escapes Paying the Penalty of Disobeying the White Man's Law." "He Broke the 'White Man's Law' and the Law Broke Him." "The Girl of the East Thought She Loved a Man from the West, but Finally Married a Man of Her Own Race." "For East Is East, and West Is West, and Never the Twain Shall Meet." "The Honor of the Soudanese Upheld in 'The White Man's Law.'"

"How Could You, Caroline?"

THE PICTURE

Five-Part Comedy-Drama by Izola Forrester. Produced by Pathe. Features Bessie Love. Supported by James Morrison, Dudley Hawley, Henry Hallam, Edna Earl and Amelia Summerville. Directed by Frederick Thompson.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The wirlsomeness of Bessie Love and her acting of the childish role. The especially beautiful vistas used in exterior scenes. The direction of the individual scenes.

The Story and Production

The amusing adventures of a young girl with an overdeveloped romantic turn of mind have been put together to make a vehicle for Bessie Love. During a vacation home from her boarding school, where she feels that her soul is cramped, she carries on a serious flirtation with a man who turns out to be a taxi chauffeur, a crook and a deceiver, and temporarily throws her youthful lover and friend of the family in the discard. She knows that the man is a mechanic, but his declaration that he understands the peculiarities of her soul, of which he, of course, does not know anything, pleases her. They elope, but the man's true character is disclosed just in time to save the girl from a fake wedding.

The story, while being rather frail and considerably padded at the end, supplies Miss Love with a role that affords her many opportunities to display her singular acting talent and charm. Dudley Hawley stands out most prominently in her support in the part of the chauffeur. Frederick Thompson has done well by each scene, aidmg a frequently fragmentary scenario, and he has chosen remarkably effective pastoral views for the exterior scenes.

ADVERTISING IDEAS

Pathe has a number of attractive enlarged heads of Bessie Love, which would be effective in your lobby, as this young lady is very winsome and has a following. A different card under each one lettered in odd type would catch the eye of the casual passer-by. Some of them might be worded thus: "Less than twenty she has a reputation and a record for achievement which few in any line of endeavor have equaled." "If you like a star who's different—a play which is different—a full hour of sunshine, and sweetness and youth, see Bessie Love in 'How Could You, Caroline'?" Use the ad cuts, which are simple and effective, supplied by Pathe for newspapers. Circularize the picture thoroughly.

Catch Phrases

"Her Little Head Was Filled With Romance." "She Dreamed of a Handsome Hero." "He Came and Conquered." "And Then She Awoke to the Fact that He Was a Married Man and a Crook to Boot." "All Her Family and Friends Said, 'How Could You, Caroline?'" "But She Went Right Ahead." "Caroline Was Walking on Thin Ice." "See What Happened to Caroline When She Wouldn't Take Advice."

MUSICAL PRESENTATION

Open with light intermezzo.

Professor looks up at window, light polka.

He raps on door, a waltz.

Title: Petty annoyances spring up, intermezzo.

T.: Reginald Van Allen, continue same.

T.: The wedding rehearsal, a waltz.

Caroline sees Van Allen as chauffeur, scherzo.

T.: I don't care what, a love song.

T.: And so after the wedding, rapid movement.

T.: The Prince of Moonbeams, light fantastic.

Caroline comes from train, romance, light.

Watch for train effects.

Old man gets out of carriage, agitato.

T.: With the return of Caroline, romance.

T.: And when Caroline, light polka.

T.: Some day comes along, intermezzo.

T.: Goodbye, boys, light fox-trot, soft.

T.: Revenge is sweet, louder to end.

* * *

"Society for Sale"

THE PICTURE

Five-part Comedy Drama by Ruby M. Ayres. Produced by Triangle. Features William Desmond and Gloria Swanson. Supported by Herbert Pryor, Charles Dorian, Lillian West, Lillian Langdon. Directed by Frank Borzage.

Values

Entertainment	Good
Story	Good
Acting	Fair
Photography	Very Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

Points of Interest

The fine characterization, which is never overdone, of a young English society idler by William Desmond. The attractiveness of Gloria Swanson. An amusing story in which the interest is well sustained.

The Story and Production

A whimsical and amusing, though highly improbable story, which is acted well by a competent cast, headed by William Desmond and Gloria Swanson. A picture directed with such care that a thoroughly enjoyable feature is the result, and one that is above the recent average of Triangle productions. Frank Borzage, the director, has done good work, especially in the arrangement of the sets, which correctly represent the interiors the story calls for.

The action of the story starts within the first few feet of film, when the Honorable Billy, a young gentleman who has never included work among his accomplishments, goes broke and receives a financial offer to open the gates of society to a manikin in a modiste's shop. He later falls in love with the girl and proves himself very much of a man when put to the test, especially in the case of the supposed elopement of the girl with a notorious rounder who, incidentally, turns out to be her father. These two had not seen each other for many years and the girl's purpose in trying to get into society was to investigate the stories she had heard about her parents before she revealed herself to him.

ADVERTISING IDEAS

There are some unusually effective stills in the picture, which Triangle will be glad to supply to exhibitors, which should be the best manner of decorating your lobby. They convey well the theme of the picture, that of a girl who employs a man to introduce her into society, and they will catch the eye. William Desmond has a following, and personal photographs would prove valuable. Gloria Swanson is especially beautiful and her photographs would draw attention. On all the pictures be sure to have cards impressing the onlooker with the theme of the feature. If it is possible get some artist to draw a cartoon of a bemonocled young Englishman and hang it in the lobby with this card: "This man introduced a girl into society for a sum of money, but he proved in the end that he was a real man." General advertising should treat on the theme of the picture.

Catch Phrases

"Bankrupt English Society Man Uses Position to Advance Manikin's Ambitions," "She Hired Billy and He Fell in Love with Her." "Billy Cashes in on His Social Connections." "English Society Schemers Pictured in an Amusing Story of Love and Monocles."

* * *

"At the Mercy of Men"

THE PICTURE

Five-Part Drama by Paul West. Released by Select Pictures. Features Alice Brady. Supported by Frank Morgan, Jack Johnson, R. Walker, C. Porches, Helen Lindroth, W. C. Carleton, Yolande Buquette and Tula Bell.

Values

Entertainment	Good
Story	Good
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Fair
Moral Effect	Questionable

Points of Interest

The appearance of Alice Brady in a tensely emotional role. A story of Russia prior to the Revolution. The direction, which is highly artistic and painstaking in regard to details. Beautiful photography.

Story and Production

Alice Brady, as Vera Sonroff, the unfortunate victim of Russian autocracy, prior to the Revolution, has one of the strongest roles of her film career. She gives an unusually graphic and compelling performance and, as usual, deserves the highest praise for the sincerity of her characterization.

In directing the picture, Charles Miller has created many dramatic effects, and in general has conveyed the spirit of Russia before 1914. Very carefully has he regarded artistic details and many interesting customs of the Russian people were picturesquely presented. Indeed, "At the Mercy of Men," is a beautifully produced photodrama. But its story, we cannot so enthusiastically indorse, for its theme is only for the sophisticated.

It concerns Vera, a beautiful young Russian girl who is assaulted in Petrograd by three officers of the Royal Guard. Her story reaches the Czar's ears, and he forces the eldest of the men to marry her, but Vera has not the satisfaction of knowing whether or not he was the chief offender. However, when the Revolution takes place, she rescues him from the mob, and learns that she has grown to love him. He, too, cares for her, and begs her to remain his wife, even though he cannot break his word to his brother officers and divulge the name of her betrayer. She accepts his love, and together they begin a new life.

ADVERTISING IDEAS

Exhibitors should display photographs of Alice Brady, and should announce her appearance in a story of Russia before the Revolution. The newspapers are daily carrying stories of Russia during its troublesome periods, and this fact will help to arouse an interest in a photoplay dealing with Russian prople, customs and trials.

Quote from such authors as Tolstoy both in the lobby display and in newspaper advertising. Place cards in the shop windows, which describe the nature of the story, and the fact that Alice Brady plays the leading role.

In general, all advertising should convey the fact that "At the Mercy of Men" deals with a timely subject. Pictures of the Royal Russian family would attract attention. Exhibitors should also use circulars to advertise the production, using attractive catch lines for heads.

Catch Phrases

"She Was at the Mercy of Men in Autocratic Russia Before the Revolution." "Alice Brady in a Romance of Russia Before the War." "The Czar Felt the Revolution Coming in 'At the Mercy of Men.'" "See the Russian Revolution in 'At the Mercy of Men.'" "Alice Brady 'At the Mercy of Men.'"

(Continued on page 640)

Will Gloria Swanson's coyness in "Society for Sale" (Triangle) break down William Desmond's reserve? The cameraman undoubtedly would say the odds were about even

Just a hint of the frolicsome days at the Sennett-Keystone studios—and no peeping Toms in the vicinity. The sturdy crew from left to right are Gloria Swanson, Eleanor Field, Phyllis Haver and Roxy Mellowan

The racial theme is effectively presented in the Sessue Hayakawa dramas. Here is Paramount's Japanese actor in a sentimental scene with Florence Vidor in "White Man's Law"

Norma Talmadge as "De Luxe Annie" (Select) believes she has an easy victim of her confidence game, but the rural Romeo is in reality a detective

"Nine-Tenths of the Law" (Atlantic) finds Mitchell Lewis a picturesque lover in the primitive Northwest. Mollie Shafer is the perplexed heroine

A brief and sentimental pause in the journey to victory. "Berlin Via America" is the title of the photoplay, a production by Francis Ford

The inspiration of Dorothy Dalton in "Tyrant Fear" (Ince-Paramount) is a spur to a renewed effort for success on the part of Thurston Hall

The tongs have a sure grip on the deadly chemical, therefore William Russell can look on with safe interest in "Hearts or Diamonds" (Mutual)

"Masks and Faces" (World), a picturization of "Peg Woffington," presents a notable English cast, headed by Sir Johnston Forbes Robertson and Gladys Cooper

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES
6101 Sunset Blvd., Los Angeles

One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.

Many a Slip.....1000 ft.
The Night of His Life.....1000 ft.
Mum's the Word.....1000 ft.
Circumstantial Evidence.....1000 ft.
In the Dark.....1000 ft.
Whose Wife?.....1000 ft.
The House That Jack Built.....1000 ft.
Red Crossed.....1000 ft.
Here Comes the Groom.....1000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Arbuckle Comedies)

Mar. —. The Bell Boy.....2000 ft.
—— —. Moonshine.....2000 ft.

(Mack Sennett Comedies)

Apr. 8. Friend Husband.....2000 ft.
Apr. 22. Saucy Madeline.....2000 ft.
May 6. His Smothered Love....2000 ft.
May 20. Battle Royal.....2000 ft.

FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.

Apr. 1. A Dog's Life.....3000 ft.

FOX FILM
130 W. 46th St.

(Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.

Mar. 24. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life..2000 ft.
May 5. A Neighbor's Keyhole....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fischer.

Apr. 7. The Freight Investigation.500 ft.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice.....500 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay-Chaplin Comedies)

In the Park.....1000 ft.
Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.

(Clover Comedies)

Rip Roaring Rivals.....1000 ft.
The Wooing of Coffee Cake Kate.1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge....1000 ft.

(Ebony Comedies)

A Black Sherlock Holmes.....1000 ft.
Spying the Spy.....1000 ft.
The Porters.....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.

(Snakeville Comedies)

When Macbeth Came to Snakeville 1000 ft.
Slippery Slim and His Tombstone.1000 ft.
Slippery Slim and the Impersonator 1000 ft.
When Slippery Met the Champion.1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.

GREATER VITAGRAPH
(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.

Apr. 1. Sleuths and Slickers.....1000 ft.
Apr. 8. Rummies and Razors....1000 ft.
Apr. 15. Counts and No Counts...1000 ft.
Apr. 22. Whistles and Windows...1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.
May 6. Laws and Outlaws.....1000 ft.
May 13. Spies and Spills.....1000 ft.
May 20. Love and Lavallieres....1000 ft.
May 27. Romans and Rascals.....1000 ft.

(Drew Comedies)

Apr. 1. Following the Scent.....1000 ft.
Apr. 8. The Home Cure.....1000 ft.
Apr. 15. The Deceiver.....1000 ft.
Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl. 1000 ft.
May 6. The Story of the Glove..1000 ft.
May 13. Fox Trot Finesse.....1000 ft.
May 20. The Mysterious Mrs. Davey. 1000 ft.
May 27. Rooney's Sad Case.....1000 ft.

GOLDWYN FEATURES
16 E. 42nd St., N. Y.

(Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.

May 6. Bill's Baby.....2000 ft.
May 20. Bill's Predicament.....2000 ft.

KING BEE COMEDIES
Longacre Building, N. Y.

(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.

Mar. 1. The Rogue.....2000 ft.
Mar. 15. The Orderly.....2000 ft.
Apr. 1. The Scholar.....2000 ft.
Apr. 15. The Messenger.....2000 ft.
May 1. The Handy Man.....2000 ft.

METRO PICTURES
Longacre Building, N. Y.

(Drew Comedies)

One reel—every Mon. Feature Mr. & Mrs. Sidney Drew.

Apr. 1. Gas Logic.....1000 ft.
Apr. 8. A Youthful Affair.....1000 ft.

MUTUAL FILM
220 S. State St., Chicago

(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.

Apr. 2. She Couldn't Grow Up...1000 ft.
Apr. 9. For Art's Sake.....1000 ft.
Apr. 16. Her Helping Hand.....1000 ft.
Apr. 23. Mary's Frame-Up.....1000 ft.
Apr. 30. Spotted.....1000 ft.
May 7. Over the Garden Wall...1000 ft.

PATHE EXCHANGE
25 W. 44th St., N. Y.

(Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.

Apr. 7. Follow the Crowd.....1000 ft.
Apr. 14. Pipe the Whiskers.....1000 ft.
Apr. 21. It's a Wild Life.....1000 ft.
Apr. 28. Hey There.....1000 ft.
May 5. Kicked Out.....1000 ft.
May 12. The Non-Stop Kid.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto the Hippodrome Clown.

Mar. 17. Fare Please.....2000 ft.
Apr. 18. His Busy Day.....2000 ft.

PERFECTION PICTURES
64 E. Adams St., Chicago

(Montgomery Flagg's Comedies)

One reel—one every other Sun.

Mar. 13. The Man Eater.....1000 ft.
Mar. 27. The Stenographer.....1000 ft.

TRIANGLE
1457 Broadway, N. Y.

(Keystone Comedies)

Two reels—every Sun.

Mar. 24. A Safe Danger.....2000 ft.
Mar. 31. A Playwright's Wrong..2000 ft.
Apr. 7. First Aid.....2000 ft.
Apr. 14. Mr. Briggs Closes the House 2000 ft.
Apr. 21. Their Neighbor's Baby..2000 ft.
Apr. 28. Mr. Miller's Economies..2000 ft.
May 5. Newspaper Clippings.....2000 ft

UNIVERSAL FILM
1600 Broadway, N. Y.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.

Apr. 3. Gowns and Girls (Hughie Mack, Gale Henry).....2000 ft
Apr. 10. Saved from a Vamp (Hughie Mack, Gale Henry).....2000 ft.
Apr. 17. Adventurous Ambrose (Mack Swain).....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls Dave Morris.....2000 ft.
May 8. Her Movie Madness (Gale Henry and Hughie Mack).....2000 ft.
May 15. Title not decided.....2000 ft.
May 22. Who's Zoo (Kathleen O'Connor and Rube Miller).....2000 ft.

(Nestor Comedies)

One reel—every Mon.

Apr. 1. Pink Pajamas (Dave Morris and Gladys Tennyson).....1000 ft.
Apr. 8. Hickory Hiram (Neal Burns and Stanley Laurel).....1000 ft.
Apr. 15. The Shifty Shoplifter (Eileen Sedgwick and Milton Sims).....1000 ft.
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.
May 6. A Kitchen Hero (Eilleen Sedgwick).....1000 ft
May 13. New York—By Heck!...1000 ft.
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.

Apr. 13. A Pigskin Hero.....1000 ft.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.
May 11. Whose Baby Are You?..1000 ft.
May 18. The Dodger.....1000 ft.
May 25. The One-Horse Show....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM
729 7th Ave., N. Y.

(Scenics)

One reel—every Wed.

Mar. 13. Strange Fishermen of Russia 900 ft.
Mar. 20. Our Hawaiian Army.....1000 ft.
Mar. 27. The Making of a Plotless Picture.....700 ft.
Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie—Where the Clouds Come From.1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.

Mar. 25. Adaptation.....500 ft.
Apr. 8. Night Animals.....500 ft.

(Cartoons)

One reel—every week.

Apr. 22. Vanity and Vengeance (Katzenjammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.
May 6. Der Two Twins (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.

Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon; "Me und Gott".....1000 ft
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson.....1000 ft.
Apr. 15. Women in the World of Work; Hawaii the Beautiful; Cartoon by Earl Hurd.....1000 ft.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon.....1000 ft.
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon, 1000 ft.
May 6. Americans Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.....1000 ft.
May 13. Lumbering for Wartime; The Art of Animal Training; Cartoon by Earl Hurd.....1000 ft.
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios.....1000 ft.
May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.

Apr. 1. Down the Yukon.....1000 ft.
Apr. 8. In Happy Honolulu.....1000 ft.
Apr. 15. Peerless Pineapples of the Pacific.....1000 ft.
Apr. 22. High Spots of Hawaii....1000 ft.
Apr. 29. Our Filipino Fighting Force 1000 ft.
May 6. The Philippine National Guards. 1000 ft.
May 13. The Klondike Today....1000 ft.
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.
May 27. On the Beach at Waikiki.1000 ft.

FOURSQUARE PICTURES
729 7th Ave., N. Y.

A Trip Through China (4 parts).7600 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay Scenics)

One reel—every week. Scenics of North America.

Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.1000 ft.
Grand Canyon of Arizona.....1000 ft.

PATHE EXCHANGE
25 W. 45th St., N. Y.

(Scenic and Educational)

One reel—every week. Science, Art and Educational.

Apr. 7. Timber Transportation in Sweden (Educ.) and St. Flour and Aurillac (Trav.).....1000 ft.
Apr. 14. Whispering Wires of War (Science).....1000 ft.
Apr. 21. Trinidad-British West Indies (Trav.).....1000 ft.
Apr. 28. Picturesque Wales-Llangollen (Trav.), and Picture Spots in England (Trav.), Split reel colored.1000 ft
May 5. Our Fighting Ally—The Tank (Educ.).....1000 ft.
May 12. Britain's Bulwarks No. 1; Women Mutitioneers of England (Educ.).....1000 ft.
May 12. Strange Animals from Many Climes (Educ.).....1000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

(Finley Nature Studies)

One reel—every week. Travel, Educational and Cartoon.

Apr. 6. A Day at Yellowstone Park (Trav.) and Beautiful Devon, the Land of Romance, England (Sc.)1000 ft
Apr. 13. Sea Birds and Animals (Educ.) and The Land of Long Ago (Sc.)1000 ft.
Apr. 20. Wild Animals at Yellowstone (Educ.) and Atop the Alps (Sc.).1000 ft.
Apr. 27. Wild Bird Pets (Educ.) and Around Key West (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS
1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.

Apr. 1. Fast Company (Franklyn Farnum).....5000 ft.
Apr. 8. The Red, Red Heart (Monroe Salisbury).....5000 ft.
Apr. 15. A Rich Man's Darling (Louise Lovely).....5000 ft.
Apr. 29. A Mother's Secret (Ella Hall).....5000 ft.
May 13. The Guilt of Silence (Monroe Salisbury, Ruth Clifford).....5000 ft.
May 16. Danger Within (Zoe Rae).5000 ft.
May 20. My Parisian Sweetheart (Carmel Myers).....5000 ft.

CREST PICTURES
(State Rights)

Times Building, N. Y.

Five or more reels—rel. irreg. Features Lillian Walker.

Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

(Paramount)

Apr. 1. Honor of His House (Sessue Hayakawa).....5000 ft.
Apr. 8. His Majesty Bunker Bean (Jack Pickford).....5000 ft.
Apr. 8. The House of Silence (Wallace

A COMPLETE DIRECTORY OF RELEASES
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MOTION PICTURE TRADE DIRECTORY

Reid) ..... 5000 ft.
Apr. 15. Unclaimed Goods (Vivian Martin) ..... 5000 ft.
Apr. 22. Rich Man, Poor Man (Marguerite Clark) ..... 5000 ft.
Apr. 22. Playing the Game (Charles Ray) ..... 5000 ft.
Apr. 29. Let's Get a Divorce (Billie Burke) ..... 5000 ft.
Apr 29. Tyrant Fear (Dorothy Dalton) ..... 5000 ft.
May 6. The Biggest Show on Earth (Enid Bennett) ..... 5000 ft.
May 6. Resurrection (Pauline Frederick) ..... 5000 ft.
May 13. Mile-a-Minute Kendall (Jack Pickford) ..... 5000 ft.
May 13. The White Man's Law (Sessue Hayakawa) ..... 5000 ft.
May 20. The Mating of Marcella (Dorothy Dalton) ..... 5000 ft.
May 27. Believe Me, Xantippe (Wallace Reid) ..... 5000 ft.
May 27. Prunella (Marguerite Clark), 5000 ft.
May 27. His Own Home Town (Charles Ray) ..... 5000 ft.

(Artcraft)

Apr. 1. Tiger Man (Wm. S. Hart). 5000 ft.
Apr. 8. The Lie (Elsie Ferguson). 5000 ft.
Apr. 15. Mr. Fix-it (Douglas Fairbanks) ..... 5000 ft.
May 13. M'Liss (Mary Pickford). 5000 ft.
May 20. Old Wives for New (De Mille Prod.) ..... 5000 ft.
May 20. Selfish Yates (Wm. S. Hart), 5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis). 6000 ft.
Tarzan of the Apes (Enid Markey). 8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) ..... 6000 ft.
My Four Years in Germany ..... 10,000 ft.

Petrova Pictures (Mme. Petrova)

Mar. The Life Mask ..... 6000 ft.
Apr. Tempered Steel ..... 6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.

One Hour (Zeena Keefe and Alan Hale) ..... 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird) ..... 5802 ft.
The Cast Off (Bessie Barriscale). 5665 ft.
The Zeppelin's Last Raid ..... 6000 ft.
Those Who Pay (Bessie Barriscale), 6000 ft.
The Belgian (Valentine Grant) ... 6000 ft.

FOX FILM

130 W. 46th St., N. Y.

(Special Features)

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.

Mar. 31. A Camouflage Kiss (June Caprice) ..... 5000 ft.
Apr. 7. The Bride of Fear (Jewel Carmen) ..... 5000 ft.
Apr. 14. Western Blood (Tom Mix) 5000 ft.
Apr. 21. American Buds (Jane & Katherine Lee) ..... 5000 ft.
Apr. 28. Her One Mistake (Gladys Brockwell) ..... 5000 ft.
May 5. Brave and Bold (George Walsh) ..... 5000 ft.
May 12. Peg of the Pirates (Peggy Hyland) ..... 5000 ft.
May 19. The Firebrand (Virginia Pearson) ..... 5000 ft.
May 26. Blue-Eyed Mary (June Caprice) ..... 5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.

Mar. 24. Rough and Ready (William Farnum) ..... 6000 ft.
Apr. 7. Blindness of Divorce ..... 7000 ft.
Apr. 21. The Soul of Buddha (Theda Bara) ..... 6000 ft.
May 5. True Blue (William Farnum), 7000 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Falcon Features)

Four-reel drama—rel. irreg. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Vola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.

Feet of Clay (Margaret Landis, R. Henry Grey) ..... 4000 ft.
Brand's Daughter (Kathleen Kirkham) ..... 4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) ..... 4000 ft.
Zollenstein (Vola Vale) ..... 4000 ft.

(Duplex Films, Inc.)

Shame (Seena Keefe) ..... 7000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.

Apr. 7. The Danger Game (Madge Kennedy) ..... 6000 ft.
Apr. 21. The Face in the Dark (Mae Marsh) ..... 6000 ft.
May 5. Joan of Plattsburg (Mabel Normand) ..... 6000 ft.
May 19. The Fair Pretender (Madge Kennedy) ..... 6000 ft.
June 2. The Glorious Adventure (Mae Marsh) ..... 6000 ft.

Goldwyn Specials

Heart of the Sunset ..... 7000 ft.
Blue Blood ..... 6000 ft.
Honor's Cross ..... 6000 ft.
Social Ambition ..... 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.

Apr. 1. Little Miss No-Account (Gladys Leslie) ..... 5000 ft.
Apr. 8. The Business of Life (Alice Joyce) ..... 5000 ft.
Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman) ..... 5000 ft.
Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon) ..... 5000 ft.
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond) ..... 5000 ft.
May 6. The Little Runaway (Gladys Leslie and Edward Earle) ..... 5000 ft.
May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail) .. 5000 ft.
May 20. The Golden Goal (Harry Morey, Florence DeShon) ..... 5000 ft.
May 27. Bares, Son of Kazan (Nell Shipman, Alfred Whitman) ..... 5000 ft.

HILLER & WILK

(State Rights)

Longacre Bldg., N. Y.

Five or more reels—rel. irreg.

Raffles (John Barrymore) ..... 6462 ft.
Wrath of the Gods (Sessue Hayakawa), 4904 ft.
Battle of Gettysburg ..... 4808 ft.
Sporting Life (In course of production), —— ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.

Apr. 1. An Alien Enemy (Louise Glaum) ..... 6000 ft.
Apr. 15. Blindfolded (Bessie Barriscale) ..... 5000 ft.
Apr. 29. With Hoops of Steel (Henry Walthall) ..... 6000 ft.
May 13. The Snapdragon (Louise Glaum) ..... 6000 ft.
May 27. Rose o' Paradise (Bessie Barriscale) ..... 6000 ft.

IVAN FEATURES

130 W. 45th St., N. Y.

Five or more reels—every month.

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ..... 7000 ft.
Human Clay (Mollie King) ..... 5000 ft.
Life or Honor (James Morrison, Violet Palmer) ..... 6500 ft.
Conquered Hearts (Marguerite Marsh), 7000 ft.

METRO PICTURES

Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.

Apr. 1. The Landloper (Harold Lockwood) ..... 5000 ft
Apr. 8. Social Hypocrites (May Allison) ..... 5000 ft.
Apr. 15. With Neatness and Dispatch (Bushman and Bayne) ..... 5000 ft.
Apr. 22. Treasure of the Sea (Edith Storey) ..... 5000 ft.
Apr. 29. Riders of the Night (Viola Dana) ..... 5000 ft.
May 6. The Trail to Yesterday (Bert Lytell) ..... 5000 ft.
May 13. Cyclone Higgins, D.D. (Bushman and Bayne) ..... 5000 ft.
May 20. The Winning of Beatrice (May Allison) ..... 5000 ft.
May 27. Lend Me Your Name (Harold Lockwood) ..... 5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.

The Million Dollar Dollies (Dolly Sisters) ..... 5000 ft.
Lest We Forget (Rita Jolivet) .... 8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) ..... 7000 ft
Revelation (Nazimova) ..... 7000 ft.
My Own United States (Arnold Daly), 8000 ft.

MUTUAL FILM

220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.

Apr. 1. A Bit of Jade (Mary Miles Minter) ..... 5000 ft.
Apr. 8. The Richest Girl (Anna Murdock) ..... 5000 ft.
Apr. 15. The Primitive Woman (Margarita Fischer) ..... 5000 ft.
Apr. 22. The Greater Call (Mary Miles Minter) ..... 5000 ft.
Apr. 29. Hearts of Diamonds (William Russell) ..... 5000 ft.
May 6. Social Briars (Mary Miles Minter) ..... 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Morena, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.

Mar. 31. Mrs. Slacker (Gladys Hulette and Creighton Hale) ..... 5000 ft.
Apr. 7. Twenty-one (Bryant Washburn) ..... 5000 ft.
Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova) Russian Art ..... 5000 ft.
Apr. 21. Ruler of the Road (Frank Keenan) ..... 5000 ft.
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne) ..... 5000 ft.
May 5. How Could You Caroline? (Bessie Love, James Morrison) ..... 5000 ft.
May 12. The Dagger Woman (Ivan Mozukin, Olga Zovska) ..... 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.

Uneasy Money (Taylor Holmes) .. 5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) ..... 6100 ft.
Men Who Made Love to Me (Mary MacLane) ..... 6200 ft.
Unbeliever (U. S. Marines) ..... 6800 ft.
Ruggles of Red Gap (Taylor Holmes) ..... 6190 ft.
The Curse of Iku (Tsuri Aoki) .... 6500 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) .. 5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.

Five or more reels—rel. irreg.

The Unchastened Woman (Grace Valentine) ..... 7000 ft.

SELECT PICTURES

729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.

Mar. The Knife (Alice Brady) .. 4845 ft.
Mar. The House of Glass (Clara Kimball Young) ..... 5320 ft.
Mar. The Shuttle (Constance Talmadge) ..... 4663 ft.
Mar. By Right of Purchase (Norma Talmadge) ..... 5213 ft.
Apr. The Reason Why (Clara Kimball Young) ..... 4665 ft.
Apr. Up the Road with Sallie (Constance Talmadge) ..... 4585 ft.
Apr. At the Mercy of Men (Alice Brady) ..... 5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothern, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.

The Hypocrites ..... 6000 ft.
I Believe ..... 7000 ft.
The Natural Law (Marguerite Courtot) ..... 6000 ft.

TRIANGLE

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.

Apr. 7. The Vortex (Mary Warren) 5000 ft.
Apr. 7. The Boss of Lazy Y (Roy Stewart) ..... 5000 ft.
Apr. 14. The Law of the Great Northwest (Margery Wilson) ..... 5000 ft.
Apr. 14. Who Killed Walton (J. Barney Sherry) ..... 5000 ft.
Apr. 21. The Hand at the Window (Margery Wilson) ..... 5000 ft.
Apr. 21. Society for Sale (William Desmond) ..... 5000 ft.
Apr. 28. The Lonely Woman (Belle Bennett) ..... 5000 ft.
Apr. 28. Paying His Debt (Roy Stewart) ..... 5000 ft.
May 5. An Honest Man (Wm. Desmond) ..... 5000 ft.
May 5. Mlle. Paulette (Claire Anderson) ..... 5000 ft.
May. 12. Her Decision (Gloria Swanson, J. Barney Sherry) ..... 5000 ft.
May 12. Wolves of the Border (Roy Stewart) ..... 5000 ft.
May 19. The Honor of Taro Sam (Jack Livingston) ..... 5000 ft.
May 19. Old Hartwell's Cub (Wm Desmond) ..... 5000 ft.
May 26. Old Loves for New (Margery Wilson) ..... 5000 ft.
May 26. Hundredth Night ..... 5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.

Apr. 1. The Magic Eye (Zoe Rae). 5000 ft.
Apr. 8. The Risky Road (Dorothy Phillips) ..... 5000 ft.
Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone) ..... 5000 ft.
May 6. The Two-Soul Woman (Priscilla Dean) ..... 5000 ft.
May 20. The Bride's Awakening (Mae Murray) ..... 5000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

Apr. 1. The Cross Bearer (Montagu Love) ..... 7000 ft.
Apr. 8. The Witch Woman (Ethel Clayton) ..... 5000 ft.
Apr. 15. The Trap (Alice Brady). 5000 ft.
Apr. 22. The Purple Lily (Kitty Gordon) ..... 5000 ft.
Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley) ..... 5000 ft.
May 6. Masks and Faces (Sir Forbes Robertson) ..... 5000 ft.
May 13. Journey's End (Ethel Clayton) ..... 5000 ft.
May 20. The Swami (Montagu Love, Barbara Castleton) ..... 5000 ft.
May 27. The Oldest Law (June Elvidge, John Bowers) ..... 5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.

(Gaumont News and Graphic)

One reel—rel. irreg.
Subjects to be announced later.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)

One reel—every Mon. News of the week.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)

One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)

One reel—every Wed. News of the week.

(Current Events)

One reel—every Sat. News of the Week.

(Universal Screen Magazine)

One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Woman in the Web)

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Wnartons, Inc.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10

UNIVERSAL FILM

1600 Broadway, N. Y.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

SHORT SUBJECTS

GENERAL FILM.

25 West 44th St., N. Y.

(Blue Ridge Dramas)

Two reels—rel. irreg.

The Return of O'Garry ..... 2000 ft.
Mountain Law ..... 2000 ft.
The Raiders of Sunset Gap ..... 2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama—every Sat. Features Mildred Manning, Patsey DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evart Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.

A Madison Square Arabian Night (Patsey DeForest, Duncan McRae) . 2000 ft
The Ratskeller and the Rose (Adele DeGarde, Evart Overton) ..... 2000 ft.
By Injunction (Chet Ryan, Patricia Palmer) ..... 2000 ft
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe) . 2000 ft
Lost on Dress Parade (Patsey DeForest, Evart Overton) ..... 2000 ft
Nemesis and the Candy Man (William Dunn, Miriam Miles) ..... 2000 ft

(Judge Brown Stories)

Two-reel comedy-dramas—rel. irreg. Series of 20 stage acts, written and supervised by Judge Willis Brown.

Thief or Angel ..... 2000 ft.
The Rebellion ..... 2000 ft.
A Boy-Built City ..... 2000 ft.
I'm a Man ..... 2000 ft.

REPORTS FROM MANY CITIES

Chicago

CHICAGO (Special Correspondence).—Week April 28:

Auditorium: "The Unbeliever" (second week).

Blackstone: Dark.

Cohan's Grand: Leo Ditrichstein in "The King" (second week).

Coliseum: Ringling Circus (second and last week).

Colonial: "My Four Years in Germany."

Columbia: "Oh Girl"; burlesque.

Cort: "The Naughty Wife," Blanche Yurka and Charles Cherry (tenth week—two weeks to run).

Englewood: Burlesque.

Empire: Burlesque.

Garrick: "Her Regiment," with Donald Brian and Audrey Maple (third week).

Gayety: Burlesque.

Illinois: "Land of Joy" (third and last week).

La Salle: "Leave It to Jane" (fifteenth week).

Great Northern Hippodrome: Vaudeville.

Majestic: Vaudeville.

McVicker's: Vaudeville.

National: "Hit-the-Trail Holliday" (stock).

Olympic: "Hearts of the World" (second week).

Palace: Vaudeville.

Playhouse: Margaret Anglin in "Billeted" (fifth and last week).

Princess: "Peter Ibbetson" wih John Barrymore and Constance Collier (third week).

Powers: "Blind Youth," with Lou Tellegen (first week).

Rialto: Popular-priced vaudeville.

Star and Garter: Burlesque, high-class.

Studebaker: "Maytime" (seventeenth week).

Wilson Avenue: Stock.

Woods: Sam Bernard and Louis Mann in "Friendly Enemies" (ninth week).

With the exception of the usual changes at the vaudeville and burlesque houses, the only important dramatic change is at Powers', where Lou Tellegen, acting "Blind Youth," Marie Chambers, Gilda Leary, Jennie Eustace and Mark Smith are in the company.

May 6, William Faversham and Maxine Elliott will act "Lord and Lady Algy" at the Garrick.

Raymond Hitchcock gave his last Chicago performance of "Hitchy-Koo" at the Colonial, April 28. He is followed by former Ambassador James W. Gerard's "My Four Years in Germany," after which the house will revert to pictures.

April 21, Hobart Bosworth heads the bill at the Majestic in "The Sea Wolf," Jack London's story of the life of the South Seas. Mr. and Mrs. Jimmie Barry present a humorous sketch, "The Burglar."

Stella Mayhew heads the Palace bill.

"Step Lively Girls" is at the Star and Garter. A new two-act burlesque called "The Corset Shop." Several of last season's players have been retained.

Barney Gerard's "The Follies of the Day" is at the Columbia with Gertrude Hayes.

"General Post" was the bill for last Sunday's free matinee for sailors and soldiers at Powers'. The soldier boys took advantage of the kindness of the management.

John Barrymore and Jane Cowl are doing some fine acting at the Princess in "Peter Ibbetson."

Mme. Chilson Ohrman, who appeared in the Majestic bill last week, and known in Chicago music circles for her concert work, has sued her husband, Elmer L. Ohrman, a resident of the Chicago Athletic Club, for divorce. The action, she says, is taken on the advice of her mother and brother in Florida. She charges non-support, cruelty and desertion, and is going to ask for return of money loaned her husband.

The Liberty Bonds being sold by the Chicago Theater Managers Association, under the general direction of Peter J. Schaefer have to date, April 28, exceeded $500,000.

Chicago will not get to see Raymond Hitchcock's new revue at the Colonial in May. He goes to West Baden, remaining off the stage until June 3, when he will produce at the Globe theater in New York the revue he had in preparation for the Colonial. Lillian Russell has left "Hitchy Koo" and Hitchcock's payroll has been reduced by $2,000.

"The Squab Farm," the Hatton play about the film studios and their merry denizens, is seeking an early admission to some Chicago theater.

One dollar and fifty cents is the top price of admission for D. W. Griffith's "Hearts of the World" at the Olympic. One dollar is the price of the best seat for "The Unbeliever" at the Auditorium.

About a week prior to the closing of the present Liberty Loan drive a motion picture will be widely distributed booming the Red Cross campaign planned for the week of May 20. The National Association of Motion Picture Industry is cooperating with the American Red Cross Society in this cause. The scenario was prepared by James Montgomery Flagg. The picture is intended to stimulate interest in the coming Red Cross drive.

Charley Chaplin's "A Dog's Life" is turning 'em away from McVicker's.

Arthur Dunham has been engaged to conduct the orchestra at the Auditorium theater during the presentation of Thomas Edison's spectacle "The Unbeliever."

The Ringling Bros. Circus is installed in the Coliseum and will give its last Chicago performance, Sunday night, May 5. The circus begins its tent season in St. Louis.

W. A. ATKINS.

Washington

WASHINGTON, D. C. (Special).—Large audiences attended the inauguration of Poli's new departure, playing the Shubert attraction, "Getting Together," a new war play by Major Ian Hay Beith, J. Hartley Manners and Percival Knight, produced under auspices of the British and Canadian recruiting mission, starring Blanche Bates and Holbrook Blinn. Current week, A. H. Woods's musical comedy, "See You Later."

Charles Dillingham's "Chin Chin" had a capacity week at the New National. Harland Dixon and James Doyle scored strongly in the two leading comedy roles. Julia Sanderson and Joseph Cawthorne is the attraction, playing a return request engagement. Commencing Sunday night, May 5, Winchell Smith and John L. Golden presents the new Austin Strong comedy, "Three Wise Men."

William Collier at the Belasco Theater in "Nothing But the Truth."

Opening Sunday, the Monday night performance was given for the benefit of the Girls Friendly Society of the Diocese of Washington, of which organization Mrs. Woodrow Wilson is a leading patroness. The current week's attraction at this house is "It Pays to Flirt," by Francis Nordstrom and Joseph McManus, presented by Messrs. Lee and J. J. Shubert. Commencing May 6, Frances Starr presents heer lateest play, "Over the Hills," by Hutchison Boyd, followed May 13 by "Rock-a-Bye Baby."

Bill at B. F. Keith's is an unusually fine one. By arrangement with Secretary of the Navy Daniels, the United States Navy Jazz Band, from the Charlestown, Mass., Navy Yard, is the big feature.

"The Merchant of Venice," with R. D. McLean as Shylock and Odette Tyler as Portia, was given to a crowded audience last Friday afternoon at the Belasco for the benefit of the American Military Hospital, No. 1, in France, and the George Washington University Hospital in Washington.

At Crandall's Knickerbocker, a section of the promenade lounge just over the foyer, has been christened "The President's Room." Upon the walls of this room have been hung portraits of our chief executives from George Washington down to Woodrow Wilson.

Clarence Harris—time, tried and true—connected for years with the Belasco Theater as treasurer, has been transferred by the Messrs. Shubert to Poli's, to take managerial charge of the Shubert interests under the new policy.

JOHN T. WARDE.

Cincinnati

CINCINNATI (Special).—Things dramatic are on the decline, and each year seems to usher in a shorter season of regular attractions. The Grand went over to motion pictures week April 15-20, featuring "Intolerance," which drew so well that a second week has been added.

At the Lyric, week April 14-20, the Shuberts presented the musical comedy, "Over the Top." Justine Johnstone pleased the eye immensely, and in this latter day that is more than half the battle for success back of the footlights; Ed Wynne carried most of the comedy on his own broad shoulders, and he kept the house in an uproar. Scenically the piece was satisfactory.

Galli Curci as the soloist, and Eugene Esaye as the conductor, made a memorable closing combination for the season of the Cincinnati Symphony Orchestra. Esaye, by the way, conducts the coming May Musical Festival, and has just signed a contract as permanent director of the Cincinnati Orchestra.

Stuart Walker opened a four weeks' engagement of repertory at the Lyric, April 21, with "Seven Keys to Baldpate." It is said that if the present season is successful Mr. Walker may attempt further conquests of Cincinnati audiences.

WM. SMITH GOLDENBURG.

Philadelphia

PHILADELPHIA (Special).—Although the theatrical season is fast growing to a close, there were two interesting novelties in town this week, the most important being the premiere of the new Weber and Fields play, "Back Again," produced at the Chestnut Street Opera House. With the exception of their jubilee production in 1912, these two stars have not played together for about 14 years, and their reunion was the signal for much hilarity. A real old-time "first night" audience greeted them. "Jake" Shubert and others came over especially from New York to witness the performance. The play, a musical comedy in two acts by George V. Hobart and Frank Stammers, has a good first act and a final one that still needs a little doctoring with tuneful lyrics by Louis A. Hirsch. Weber and Fields are the same as old. Their slapstick comedy and horse-play of which they are past masters, has the vintage like good wine of old age, but still is refreshing after the "sameness" of the average present-day musical comedy. Of course, the indignant "Lew" murderously assaulted his corpulent and unoffending victim, but the "pep" of such exhibits is irresistible.

The show really has a fair plot, much more than some of the old Weber and Fields' extravaganzes. The first act has a real rural setting, where innocent candy sold by a city drummer gives the entire cast a rag-time jag. The second act is the dream, and pictures Washington, D. C., at the time of the Civil War. The supporting company is excellent.

At the Little Theater, April 26, Philadelphians had their only opportunity this season to see the well-known Japanese dances that have created such a favorable impression in other cities.

The Geo. M. Cohan Revue is on tour, and did a big business all week at the Forrest.

Moliere's classic comedy, "The Imaginary Invalid," concluded its second week at the Broad. The Adelphi bill is still "The Man That Came Back," its tenth week, while "Oh, Boy!" creditably represents the modern musical comedy at the Lyric.

Charley Chaplin's first film under his own management, "A Dog's Life," was shown by the Stanley company at all of their downtown houses this week. The Victoria's business has been specially good; its seating capacity less than a 1,000, and a weekly business of close to 30,000 admissions.

J. SOLIS COHEN, JR.

Wilmington

WILMINGTON, DEL. (Special).—The Majestic Theater put over a great bill of photoplays, week April 20. The first three days were featured by a double bill including Jack Pickford and Louis Huff in "His Majesty, Bunker Bean," and the Mack Sennett comedy, "Saucy Madeline." The remainder of the week Elsie Ferguson in "The Lie."

"The Guilty Man" held forth at the Queen for Monday and Tuesday while the remainder of the week William S. Hart in "The Tiger Man" proved a big attraction.

The Victoria showed Norma Talmadge in "Ghosts of Yesterday" and the comedy "The Stranger" featuring "Billy" West.

The Playhouse staged one of the season's newest musical comedies when "Rock-a-Bye-Baby" was put over before going to New York. The Selwyn and Company producers had the following as leads in the cast: Adele Rowland, John Cumberland, Edna Hibbard, Frank Morgan, Nelson Dickson, Edna Munsey, Arthur Lipson, Alan Hale, Edwin O. Meyers and bewitching girls from the "Garden of the Gods."

Current week another new musical production—a premier in this city, "The Kiss Burglar," at the Playhouse.

The vaudeville "fans" of the city were entertained at the Garrick theater by Mart McHugh's musical act, "That's Going Some," and Alf Grant, together with six other big acts.

J. HENRY FULTON.

Ft. Dodge

Ft. DODGE, IA. (Special).—Princess: Since opening the house, March 1, the management of the Princess has been giving theatergoers a rare treat in good vaudeville. All numbers have been given a good reception. Besides four vaudeville acts a five-reel photoplay has been shown.

LILLIAN M. RANKIN.

Atlantic City

ATLANTIC CITY (Special).—Monday night, April 22, at the Apollo Theater, Cohan and Harris upheld their reputation for canny judgment in choosing a cast when "Three Faces East" made its initial bid for public favor. The author of the piece is Anthony Paul Kelley of moving picture experience, and, in writing his first spoken drama, Mr. Kelley brought to it a flavor of moving picture construction. He has violated every fundamental rule of good drama and, as a result, evolved a piece so novel that it was quite fascinating.

"Three Faces East" is a daring play in more ways than one. In the first place, it presents a German master spy at a diabolical task, though his identity is not revealed until the end. In the second, as it has already been observed, it disregards dramatic technic as supremely as Germany did her treaties. And in the third place, its interest depends entirely upon its mystery and the surprise with which it ends.

The note of mystery is sounded immediately upon the rise of the first curtain—a scene somewhere in Berlin, pretending to be the center or headquarters of the German secret service. It was well staged and well acted, though it lacked the real German note both in setting and spirit. This, however, is permissable, dramatic license being the excuse, and is, perhaps, in better state than an actual reproduction of Hun sumptuousness and pretension.

"Three Faces East," the password or countersign from which the play derives its name, was remarkably well acted and splendidly staged. The Zeppelin raid during the second scene of the second act was a bit of superb theatrical camouflage, striking a note of the firmest sort of realism, even though only suggested. This play, on the whole, is novel and daring, and quite absorbing, with a highly colored, though logical and plausible story, depending entirely upon its surprising end. What its fate will be can only be a matter of conjecture.

Those in the cast were Joseph Selman, Violet Heming, J. Albert Hall, Otto Niemeyer, Charles Harburg, Frank Westerton, Emmett Corrigan, Kenneth Hill, Marion Grey, Helen Stanton, May Seaton, Stanley Jessup, Frank Sheridan, David L. Leonard and William Jeffrey. The play is in a prologue and three acts, requiring five sets or scenes.

GERTRUDE SIMONS.

Indianapolis

INDIANAPOLIS (Special). — Nothing more charmingly romantic and fascinating has come our way all season, than "The Gypsy Trail" at the Shubert Murat, April 4-6, for four performances, which was greeted opening night by a good house with genuine applause and many curtain calls.

Richard Bennett in "The Very Idea" played to fair business, April 18-20, and while Mr. Bennett is always distinctly worth while in any role he portrays, it is to be regretted that his company was not up to the pace he set. Galli-Curci, April 22; Jone Cowl in "Lilac Time," April 23-27; "The Passing Show of 1917," April 29-May 1; "The Naughty Wife," week May 6; John Drew and Margaret Illington in "The Gay Lord Quex," May 14, 15.

At Keith's, April 14-20, Belle Baker radiated joy and happiness in large houses. Others on the bill were most satisfactory.

When Douglas Fairbanks, here in the interest of the Liberty Loan, April 13, was introduced to the audience that packed and overflowed the big Circle Theater, the mighty applause and cheers that greeted him must have warmed the heart of this great favorite of filmland. An informal breakfast at the Claypool was followed by a parade, then came the reception and bond sale at the Circle.

PEARL KIRKWOOD.

Salamanca

SALAMANCA, N. Y. (Special).—Audrews: Max Spiegel's "Social Follies," with capable comedians and other principals, and a lively chorus, entertained a good-sized audience April 3. The offering was up to the burlesque standard promised by the management when the Audrews was included in the burlesque wheel.

Clara Kimball Young in "Magda" was a big drawing card April 4.

A "supreme burlesk sensation," "Innocent Maids," with the King of Irish Comics, Johnnie Jess, April 10.

Strand: Charlie Chaplin in "Easy Street" (repeated by request) pleased a good-sized house. An extraordinary good program April 8, "The Sirens of the Sea" and another good picture, Edith Storey in "Revenge."

T. H. NORMILE.

THEATRICAL ACTIVITIES OF THE WEEK

ACTORS' EQUITY ASSO'N

Stage Folk a Powerful Factor in Human Affairs

Members of the A. E. A. Are Most Earnestly Urged to Send Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, April 23, 1918. The following members were present: Messrs. Francis Wilson (presiding), Kyle, Stewart, Deming, de Cordoba, Stevenson, de Angelis, Arliss, Cope, Mitchell, Connelly and Coburn.

New members: Raymond Bloomer, Nellie Bryson, David Burton, Harold Clairmont, Mina Davenport, Carmen Granada, Robert Hazelton, Sydney Jarvis, Cyril Keightley, Percy Marmont, William E. Morris, Edna May Oliver, Lea Penman, Ruth Robinson, Max Schrade, Ernest Van Pelt, Roy Walling, Hansford Wilson.

Managers and actors, all and severally, let us beseech you to keep in mind that our paramount purpose is equity before and above legality. Reframe then from brainstorms in exceptional circumstances where the strict enforcement of the letter of the contract would cause an injustice. Mr. Manager, don't rashly say, "That's the last standard contract that will ever go out of my office." Mr. Actor, don't you rashly say, "The A. E. A. contract is no good." Remember, both of you, that arbitration is always yours to command.

Apropos of this, the Council is much gratified by the perfect way in which Ned Sparks accepted a recent decision against him. The case was an issue with Weber and Anderson arising from a controversy between Mr. Sparks and William Collier, who had played together in "Nothing But the Truth." Had the arbiters upheld Mr. Sparks' claim it would have meant half a season's salary to him.

Great care was taken by our office to have the matter adiudged without prejudice, and Ned Sparks has voluntarily declared himself satisfied that he could not have received a fairer hearing.

The mass meeting of actors at the Palace Theater on April 22 was an inspiriting occasion. Its best moment was when George Cohan, who presided in a proper, simple and democratic manner, called for volunteers to go to France, and the entire audience arose. As most of the theatrical clubs and associations have many members in common, it was somewhat amusing to hear the respective representatives on the stage promise over and over again what the same actors would do.

Our president made a happy point in congratulating the world upon discovering that the Y. M. C. A. is a virile organization that can meet an enemy standing up and nobly sustain our forces engaged with him and, also, in congratulating the Y. M. C. A. upon having discovered that the work of theatrical people is a powerful factor in human affairs.

Surely, actors and performers are coming in for unprecedented recognition in these days of trial. The theater to-day is a necessity, not a mere luxury!

Annual meeting Hotel Astor, May 27, at 2 P. M. By order of the Council.

* * *

Shakespeare Service

The Actors' Church Alliance of America held its fifth annual service at the Cathedral of St. John the Divine, Sunday afternoon, April 28. The occasion was in commemoration of the 354th anniversary of the birth of Shakespeare. The sermon was by the Rev. Percy Stickney Grant, D.D., rector of the Church of the Ascension, New York, the subject being "Which is the more modern, Shakespeare or Job?" A special musical program was arranged by Dr. Miles Farrow, organist of the Cathedral. As usual the attendance was representative.

The officers of the Alliance are: Frederick Warde, acting president; George Arliss, president; Rev. Walter Bentley, national secretary, and Very Rev. Howard C. Robbins, D.D., Dean of the Cathedral.

* * *

"Midnight" Presented

"Midnight," a comedy produced by Laura D. Wilck and Ira A. Hards in conjunction with the Meridian Producing Co., had a successful tryout last week in Wilmington and Stapleton, S. I. In the cast were Mary Servoss, Byron Beasley, Dodson Mitchell, George Casselberry, etc. The play will be brought into New York the early part of next Fall.

Brooks Estate

Joseph Brooks, for many years a successful manager, and whose death occurred in November, 1916, by suicide, left an estate of $307,100 (another statement makes it $283,607) to his wife, Mrs. Alva Brooks, of this city. The fact was authenticated by the Transfer Tax Appraiser's report to the Surrogate's Court in New York, April 17. The estate included $19,388 cash. Among other personal property, totalling $57,500, were loans to the Klaw and Erlanger Construction Company aggregating $44,217. The Appraiser valued at $7,500 the Brooks interest in the play "His Majesty," and at $2,166 a one-sixth interest in "Rebecca of Sunnybrook Farm." Stocks and bonds came to $230,211, the largest of thirty-one items on this list comprising 250 shares of Klaw and Erlanger stock, appraised at $82,000.

* * *

Here and There

Bolosso Kiralfy's two children, Calvin, 11, and Varona, 7 years of age, appeared recently at Proctor's Palace in Newark, where they danced the famous Kiralfy dances created over forty years ago by the Kiralfy Brothers. These two children are the only representatives of the Kiralfy family on the stage in the present generation. They will be seen in New York this Summer in a singing act.

A benefit performance of "Her Country" was given on April 23, at the Harris Theater, for the French Restoration Fund. During the intermission of the performance films showing the debased districts of France which this fund is now rebuilding will be shown; also sections of France where the American Army is now in occupation.

A. Romaine Callender has enlisted in the Navy and is in training at Pelham, N. Y.

Stan Stanley, now touring the Orpheum Circuit, has written a comedy sketch for vaudeville called "Three in the Morning," which will be produced at the end of the Orpheum tour with James Jay Mulrey and Allene Durano in the leading roles. Mr. Stanley is well known to vaudeville, but this is his first venture as a writer.

Minnie Victorson is at Mt. Clemens, Mich., suffering from an attack of rheumatism.

"Shadows," a one-act war "thriller" by Louis Lacoste, is to be produced this week in vaudeville, with the author making her metropolitan stage debut. Miss Lacoste is the author of "Miminetta," "Tears" and other books, as well as several stage plays, including "Soldiers of France," which is a successful vaudeville play.

New Musical Play

Shuberts to Present "Melting of Molly"

The Shuberts have placed a new musical play into rehearsal for Summer production. The book and lyrics are by Dorothy Donnelly, and are founded on Maria Thompson Davies's three-act comedy, "The Melting of Molly." The musical numbers are by Harold Orlob and Sigmund Romberg. The cast includes Florence Nash, who is making her return to musical comedy; Glory Goodwin, Helen Tracy, Nellie Millmore, Alan Edwards, Richard Beebee, Charles Dickson, George Trimble and others.

* * *

Births

A daughter was born to Mr. and Mrs. John E. Hazzard at the Sloan Maternity Hospital in New York, April 19. Mrs. Hazzard was known to the stage as Alice Dovey. She played with Mr. Hazzard in the New York production of "Very Good Eddie." Mr. Hazzard is co-author with Winchell Smith of "Turn to the Right."

* * *

Marriages

SCHRODE-RICHARDSON. — Broadway has just learned of the marriage of William C. Schrode and Mildred Richardson. Mr. Schrode is now stage manager of "Ziegfeld Follies." His wife is prima donna of the company. She is twenty years old. The marriage occurred in Boston last October. They agreed to keep the secret until the end of the season.

* * *

Deaths

FABER.—Leslie Faber, an English actor, was killed in the retreat from Messines Ridge, one of the engagements of the present German invasion on the Western front. He played the original production of "The White Feather" in New York, and later was in "Diplomacy" at the Empire Theater in this city. He was the son-in law of Henry Arthur Jones.

SCHOENFIELD.—Maurice J. Schonfield, formerly an actor, died in Pittsburg April 17, aged 26 years. Before he became a lawyer he was juvenile in the Harry Davis stock company and the Pitt Theater stock company of Pittsburg. He played in stock in the Middle West and the South, and supported Norman Hackett in "The Typhoon" for ten months in the South.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 4

Theater	Play	Date of Production	Number of Performances
Astor	Fancy Free	April 11	28
Belasco	Polly With a Past	Sept. 6	297
Bijou	A Pair of Petticoats	Mar. 18	56
Booth	Seventeen	Jan. 21	120
Broadhurst	Maytime	Aug. 16	308
Casino	.....	.....	...
Century	.....	.....	...
Cohan	Service / Night at an Inn	April 15	24
Cohan and Harris	A Tailor-Made Man	Aug. 27	316
Comedy	Salome	April 22	16
Cort	Flo-Flo	Dec. 20	169
Criterion	.....	.....	...
Eltinge	Business Before Pleasure	Aug. 15	312
Empire	The Off Chance	Feb. 14	93
44th Street	Hearts of the World (film)	April 5	57
48th Street	Man Who Stayed at Home	April 3	37
Fulton	Once Upon a Time	April 15	24
Gaiety	Sick-a-Bed	Feb. 25	80
Globe	Jack o' Lantern	Oct. 16	230
Harris	.....	.....	...
Henry Miller	.....	.....	...
Hippodrome	Cheer Up	Aug. 23	430
Hudson	Nancy Lee	April 9	31
Lexington	.....	.....	...
Liberty	Going Up	Dec. 25	162
Longacre	.....	.....	...
Lyceum	Tiger Rose	Oct. 3	252
Lyric	.....	.....	...
Maxine Elliott	Eyes of Youth	Aug. 22	305
Morosco	Lombardi, Ltd.	Sept. 24	262
New Amsterdam	The Rainbow Girl	April 1	40
Park	Seven Days' Leave	Jan. 17	125
Playhouse	Little Teacher	Feb. 4	104
Plymouth	A Doll's House	April 29	8
Princess	Oh, Lady! Lady!	Feb. 1	109
Punch and Judy	.....	.....	...
Republic	Parlor, Bedroom and Bath	Dec. 24	165
Shubert	The Copperhead	Feb. 18	90
39th Street	A Cure for Curables	Feb. 25	80
Vanderbilt	Oh, Look!	Mar. 7	68
Vieux Colombier	The Servant in the House (rev.)	April 24	13
Winter Garden	Sinbad	Feb. 14	102

Henderson Players

Four Performances At the Bramhall

The Henderson Players give their second of four performances on April 20 at the Bramhall Playhouse. They presented for the first time two plays published by Mitchell Kennerley, "Her Happiness," by Horace Holley, and "The Return to Mutton," by James N. Rosenberg.

The Henderson Players are students of the Henderson School of Oratory. Their experiment is the evolution and development of a school into a theater. Their third performance took place Friday with a bill which included "An Evening with Alfred Sutro," "The Man on the Kerb," and "The Man in the Stalls."

* * *

Plan Tribute to Manager

A petition headed by Borough President Henry Bruckner and County Judge Louis D. Gibbs has been sent to the Cohan and Harris office asking permission to tender Manager J. J. Rosenthal a testimonial performance Sunday evening, May 19. Judging by the esteem in which Manager Rosenthal is held in these environs, the success of the special performance is assured.

One of the best bookings of the present season at the Bronx Opera House was that of George Arliss surrounded by a highly competent company in "Hamilton," week of April 22. The engagement was a pronounced artistic and financial success.

On Monday night the members of the Eighth Coast Artillery and their friends crowded the house to capacity, and presented a silver-mounted sabre to Col. S. G. Teets, commanding officer of the Bronx regiment. The presentation was made by Capt. Edward Gibbs, on behalf of those under the colonel's command.

IDA C. MALCOMSON.

* * *

Shakespeare Celebration

PHILADELPHIA (Special). — The Theater Workshop of New York contributed a performance of "The Good Men Do," by Hubert Osborne, to the Shakespeare birthday celebration at the Forrest Home last Tuesday afternoon. Hon. James M. Beck spoke and David Bispham recited "The Seven Ages" to music. "The Good Men Do" won the Macdowell Club scholarship at the 47 Workshop, Harvard, last November. It is laid in Shakespeare's home in Stratford at the time of his death. In the cast were Mrs. Thomas A. Wise, Grace Griswold, Arthur Fox, William Whitney and H. C. Sheppard.

* * *

Emily Stevens' Plans

Emily Stevens, who was the star in Alan Dale's play, "The Madonna of the Future," which was recently withdrawn from the stage after court investigation on the score of immorality, has ended her engagement with Oliver Morosco, the producer of the play. The contract, which had two years more to run, was set aside yesterday by mutual consent. Miss Stevens is now considering offers to appear in plays by Langdon Mitchell and Edward Sheldon.

* * *

New Savage Production

Henry W. Savage is preparing to present Mitzi in a new musical comedy. Rehearsals are shortly to begin and the first performance will take place in May. Mitzi concluded her tour in "Pom Pom" at Portsmouth, N. H., April 13.

* * *

"It Pays to Flirt"

The title of the new musical comedy by Frances Nordstrom and Joseph McManus, which the Shuberts are presenting, has been changed from "Quack! Quack!" to "It Pays to Flirt." It will shortly be seen in New York.

* * *

Rehearse New "Follies"

The 1917 "Follies" will end its season in Montreal on April 20, after playing forty-eight weeks. Rehearsals for the next "Follies," which is being written by George V. Hobart and Louis A. Hirsch, will begin immediately.

* * *

Dippel Wants Lexington

Andreas Dippel is reported to be negotiating for the Lexington Opera House. The Chicago Opera Company holds a lease on the theater until June 1.

An Announcement Exclusively f
Upon Pictures of V

Robertson-Cole Company, of New York, London, Calcutta, Singapore and Sidney; and Arrow Film Corporation, of New York, control the rights of the motion pictures in the following schedule and offer them for your consideration:

"The Eagle's Eye"—There isn't any conversation capable of telling the world-appeal of the only great serial ever made. Produced by Wharton, of Ithaca, a name that spells volumes.

"The Woman Eternal"—A picture as big as all out-doors; as thrilling as primal impulses can make it; as charming as Elaine Hammerstein is. Advanced Pictures Corporation.

"The Struggle Everlasting"—Florence Reed at her best in Milton Royle's great play. A Harry Rapf masterpiece.

"The Eleventh Commandment"—A picture that sounds the depths of purest love and stirs every emotion. Starring Lucille Lee Stewart. Another production of Advanced Pictures Corporation.

"The Eyes of the World"—Harold Bell Wright's triumph in novel writing expressed on film in compelling pictures. Has played to $200,000. Produced by W. H. Clune, of Los Angeles.

"The Finger of Justice"—The story of "over the top" in the trenches of morality. The Biggest question answered in the biggest way. Done in pictures by Paul Smith of San Francisco.

"The Great White Trail"—A thrilling tale of the frozen wildernesses of Alaska. Tense melodrama in a novel setting. Wharton, Inc., made it up to their standard.

"The Accidental Honeymoon"—Captain Robert Warwick—now with Gen. Pershing—and delightful Elaine Hammerstein in a delicious drama of sustained interest to the end of the film. Harry Rapf's interesting contribution.

"Ramona"—Helen Hunt Jackson's wonderful story of humanity in its makings. Another W. H. Clune offering.

"Souls Redeemed"—An Edward Warren Production in sumptuous setting, with an all-star cast.

"Weavers of Life"—Just a nice little picture that never fails to please. Another Warren production.

"The Master Crook"—Starring Edmund Breese—a corking bit of drama greatly worth while. Produced by Apollo Pictures, Inc.

"Raffles"—With John Barrymore. This is as big a winner as the play was. It merits a whole page of exploitation. Picturized by L. Lawrence Weber Photo Dramas, Inc.

"Passing of the Third Floor Back"—With Sir Johnston Forbes-Robertson—the foremost English star; directed by Herbert Brenon. Owned by The Sir Johnston Forbes-Robertson Passing of the Third Floor Back Company.

for Buyers of Foreign Rights of World-wide Interest

"The Fall of the Romanoffs"—with Iliodor. A Brenon picture of the most thrilling scenes of Russian war and politics. Owned by Al. H. Woods.

"Free and Equal"—An Ince production dealing with social equality; a play upon the whole gamut of human emotion. Another Al. Woods production.

"Sunny Jane"—With Jackie Saunders, and the other five Horkheimer-Balboa features with this popular star—"Bab, the Fixer," "The Check Mate," "Betty, Be Good," "A Bit of Kindling," and "The Wild Cat."

"The Pendleton Round-Up"—Three reels of the most thrilling photography of the big events of the great West.

"The Public Defender"—A patriotic number of real merit by the Apollo Pictures Corporation.

"Jester Comedies"—Twede-Dan is a tremendous favorite in foreign countries and William Steiner is making comedies that are with him as a star.

Also the following Robertson-Cole Company's Exclusive Offerings

THE U. S. EXHIBITOR'S BOOKING CORP'N'S FEATURES

"The Zeppelin's Last Raid"—Thomas Ince's successor to "Civilization." Starring Howard Hickman and Enid Markey.

"Those Who Pay"—Another of Thomas Ince's gems of genius, featuring Bessie Barriscale.

"The Belgian"—with Valentine Grant and Walker Whiteside; directed by Sydney Olcott. All that its name stands for.

"Just a Woman"—Directed by Julius Steger and featuring Charlotte Walker. Pages of publicity can say no more.

"Nine Tenths of the Law"—Featuring Mitchell Lewis, the famous star of "The Barrier" and "The Bar Sinister."

"The Crucible of Life"—With Grace D'Armond and Jack Sherrill in the star's role.

"Her Fighting Chance"—A notable production featuring Jane Grey.

And FOUR "FOUR-SQUARES"

"The Silent Witness"—With Gertrude McCoy.
"The Sin Woman"—With Irene Fenwick.
"Fringe of Society"—With Milton Sills and Ruth Rowland.
"The Cast-Off"—With Bessie Barriscale.

THE CREST PICTURES

"The Grain of Dust"—With Lillian Walker and Edith Day.
"The Lust of the Ages"—Featuring Lillian Walker. Directed by Harry Revier.

For terms, rates and screening of all these subjects communicate with

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WANTS
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20 words or less, cost 50c. Additional words, 2c each. Four times orders include a fifth insertion, free of charge.

MATURED YOUNG woman seeks bungalow or camp with those who are interested in gymnastics, music, literature; her share to be $30 monthly, and assistance with garden, household, secretarial work; mountains preferred; credentials exchanged. Address all week. G 68, care Mirror.

FOR RENT.—For summer months attractively situated 9-room house, in the foothills of the Berkshires. Furnished. $50.00 a month. It is an ideal location for rest and solitude, or, surroundings adaptable for moving picture purposes. Interesting scenery. For particulars address, Berkshire Hills, care "Mirror."

WANTED—Good looking boy for act; one about 13. Address "Vaudeville Act," care Dramatic Mirror.

FASHIONABLE DRESSMAKER going out by day, wishes more customers. B. H., care Wiener, 1919 Seventh Ave., N. Y. City.

YOUNG MAN (Christian) experienced in theatrical costume business, steady position. Address Costumer, care Mirror.

PARKER'S HAIR BALSAM
A toilet preparation of merit. Helps to eradicate dandruff.
For Restoring Color and Beauty to Gray and Faded Hair.
60c. and $1.00 at druggists.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

PERSONALITIES

W. D. Ascough, manager of the Palace Theater, Hartford, Conn., has been re-elected president of the Connecticut Theater Managers' Association; A. C. Morrison, manager of the Majestic and Princess, is vice-president and general manager, and Harry C. Parsons is secretary and treasurer.

Walter N. Seligsberg announces the removal of his office to 55 Liberty Street, and the formation of a new partnership for the general practice of law under the name of Seligsberg, Lewis & Strouse. Mr. Seligsberg, while engaging in general practice, will continue as general counsel of Triangle Film Corporation and the other interests that he has represented in the past.

Daniel J. Savage has taken over the local exchange of the First National Company, in Buffalo, and until May 1 will have his office in the Iroquois Building. The employes of the William J. Sherry Feature Film Company exchange gave Mr. Savage a farewell banquet. So far his successor as manager of the Sherry office here has not been named.

Francis Ford left for the Pacific Coast last week. After a long rest at Santa Catalina Island he will begin producing a feature once a month, and a single-reeler weekly. The releases are to be made on an established program.

Arthur F. Beck, president of the Sterling Pictures Corporation, left for Chicago last week to confer with R. C. Cropper, western district manager of the Sterling Pictures Corporation.

M. S. Bernstein has been appointed manager of the Montreal branch of Famous Players. Mr. Bernstein will occupy himself chiefly with the sales end.

Glen Kerr, manager of the Kleine Edison Service Exchange, has resigned that position to take another in Chicago. The Montreal office is being managed by Miss O. Dupres until Mr. Kerr's successor is appointed.

The offices of the Kleine System have been moved to Philadelphia, where Rudolph Berger, local manager, will continue to direct the destinies of the System in Philadelphia. Before leaving Mr. Berger was presented with a handsome Masonic ring by his employers and friends as a token of their appreciation.

Mrs. S. L. Rothapfel, wife of the proprietor of the Rivoli and Rialto theaters, is recovering at the Woman's Hospital after an operation for appendicitis. Mr. Rothapfel, who was to have started early last week for a tour of the Marine Corps camps on the Atlantic Coast, postponed his trip for a few days.

Practically all of the out-of-town members of the First National Exhibitors' Circuit have returned to their home cities.

Among the state right buyers in town last week were John Sipperly, of Buffalo; John Vanarman, of Syracuse; J. J. Standau, of Pittsburgh, and Harry T. Wolfberg, of Pittsburg.

Dan Lederman, of Des Moines, has been appointed traveling representative of the exchange department of the Universal Film Company and has started on his first tour over the entire country. The appointment was made by Joe Brandt.

S. R. Kent, a member of the Administrative Bureau of the Famous Players-Lasky Corporation, was in the city on Tuesday and Wednesday of last week, visiting the local Paramount-Artcraft Exchange.

Harry Germain, inspector for the Triangle's New Haven Exchange, and William Sculley, salesman for the Paramount, have entered the United States army. Mr. Sculley is brother of Henry T. Sculley, Paramount manager for Connecticut. Mr. Germain is the oldest man in continuous service in the New Haven exchanges.

Sidney Garrett, president of the J. Frank Brockliss, Inc., announces that he will open additional offices on the same floor as he now occupies in the Godfrey Building.

E. H. Duffy, manager of the Chicago Exchange of the Mutual Film Corporation, has sufficiently recovered from the accident in which he was recently injured, to be able to be at his office again. Mr. Duffy was for five weeks in a hospital with a fractured thigh and broken collar bone. He will be compelled to walk with crutch and cane for some time.

The will of Thomas J. McCarthy, known professionally as Barry O'Neil, filed last week leaves to his mother, Mrs. Catherine McCarthy, practically all of his estate, valued at about $10,000, of which half is personal.

Miles Overholt, well known newspaperman and magazine writer, has been added to the title department of the Triangle Film Corporation's Culver City studio and will try his hand on both comedies and dramas.

Harry Edwards, Triangle comedy director, has received the war call and is making arrangements to leave for American Lake on April 26. He will probably be accompanied to camp by Herman Raymaker, former Triangle comedy director, unless the latter is successful in his efforts to enlist in the Navy. Raymaker has made application for service at the San Pedro Submarine Base.

Edward L. Hyman has been appointed manager of the Liberty Theater at Camp Merritt, N. J., where he was ordered to report, April 26. Mr. Hyman has enjoyed a successful career in Buffalo. He has been manager of the late Mitchel H. Mark's big neighborhood house, the Victoria, for the past several years. Formerly he was assistant to Harold Edel, now managing director of the Strand, New York, when Mr. Edel guided the policies of the Buffalo Strand Theater.

"Winnie" Sheehan, general manager of the Fox Film Company, and former Buffalo newspaper man, has promised to send some of his stars to the Buffalo Press Club's annual frolic, which will be held in the Majestic Theater, May 12. All the local theaters will contribute acts.

O. A. Siegel, former assistant manager of the Buffalo Metro branch, is now on the road for the George Kleine exchange, of which Louis Green is manager. The offices are at 327 Main Street.

H. O. Tuttle, representing George Klein, and until recently distributing Perfection Films out of New Orleans, has transferred his offices to Atlanta, Ga. He considers the latter city the logical distributing point for the South. Mr. Tuttle is busily engaged at the present time in exploiting "The Unbeliever," the United States Marine Film.

W. F. Rodgers, who left General Film Company just a year ago to handle sales activities for the Goldwyn organization, has returned and taken up his old post of sales manager for General.

* * *

Incandescent Projection

(Continued from page 630)

dition under which ideal results can be obtained. While the lamp manufacturers are constantly experimenting in an endeavor to design a higher wattage lamp that will stand up under commercial usage, yet, until such a lamp is a certainty, it is safe to say that the above dimensions constitute the limit at which incandescent outnit can be used with entire satisfaction.

LENGTH OF THROW

The length of throw may even be extended a little over 100 feet, but the size of the picture is confined to the maximum dimensions of 9x12 feet.

In ordinary projection, the length of throw, if not extended to an abnormally long distance, has not as much to do with the resulting light upon the screen as the size of the picture. In other words, up to a throw of 150 or 175 feet, in good atmospheric conditions, the light upon the screen decreases in a greater proportion as the size of the picture is enlarged than as the throw is lengthened. Take, for instance, the following example:

Supposing it is proposed to project a 9x12 foot picture, at a distance of 100 feet. This requires a certain amperage at the arc to produce good results. Allowing this amperage to remain constant and increasing the length of the throw 25 per cent, making it 125 feet, but changing the lens so as to still produce a 9x12 picture, the difference in the amount of light projected upon the screen would be scarcely perceptible.

On the other hand, it would be very noticeable if one retained the constant amperage and kept the throw at 100 feet, but increased the size of the picture to 10¼x13¼ feet, thus making a 25 per cent increase in the area of the 9x12 picture. In the latter case, the same amount of light would have to be diffused over a 25 per cent area, which would make a much more noticeable difference than in the first case specified, where the length of throw was changed.

LIMITATIONS OF INCANDESCENT

The great error in presenting the incandescent equipment to the trade has been, in many cases, by not giving intelligible advice as to its limitations. To claim that the incandescent can be used with success in any and all cases is but building up trouble, both for the man who makes the claim and for the man who endeavors to put the claim to practical test.

Take, for instance, a theater seating 1,500 people, or over, where the machine projects a 12x16 foot picture, at a distance of 125 feet; to attempt to use the incandescent equipment under a condition of this kind would bear fruit of bitter disappointment for all concerned. It is proven that the incandescent is a good thing—that it is here to stay—that by constant experimentation its scope of usefulness can be increased, but it is also apparent that at the present time this scope of usefulness is limited to a 9x12 picture, at a maximum throw of 100 feet

New Pictures
(Continued from page 632)

"The Passing of the Third Floor Back"

THE PICTURE

Six-Part Drama by Jerome K. Jerome. Released by the First National Exhibitors' Circuit. Features Sir Johnston Forbes-Robertson. Supported by Augusta Haviland, Molly Pearson, Alfred Hickman, Germaine Bourville, Ben Graham, Grace Stephens, Kitty Galanta, Robert Fisher, George Le Guere, Sydney Goldin, Thornton Bastion, Ricca Allen, and Dora Mills Adams. Directed and produced by Herbert Brenon.

Values

Entertainment	Good
Story	Very Good
Acting	Good
Photography	Good
Technical Handling	Very Good
Settings	Fair
Moral Effect	Wholesome

Points of Interest

Sir Johnston Forbes-Robertson's appearance on the screen in one of his most famous roles. The picturization of Jerome K. Jerome's play, which is widely known. The fine direction of Mr. Brenon. The message of the symbolical play.

Story and Production

There remains but little to be said in praise of Jerome K. Jerome's play, "The Passing of the Third Floor Back," for critics and theatergoers far and wide have acclaimed it wherever it has played. And so strongly has Forbes-Robertson's impersonation of the stranger taken root in the hearts and minds of people, that it is safe to say that capacity houses will greet his screen appearance in this—one of his most famous roles.

Herbert Brenon has caught the spirit, and meaning of this symbolical play and its message is forcibly conveyed. The atmosphere of the boarding-house is finely presented, and the characters of its inmates carefully drawn.

The power of Forbes-Robertson's voice is missing, but otherwise his performance is rich in imaginative, and intelligent understanding of the character of the stranger who passed like a ray of light through the lives of people. He in every way suggested the voice of conscience—the better instincts of one's nature.

The story revolves about the transfigurations in the characters of people at a boarding-house. Gradually they respond to the appeal of the stranger and listen to the voices of their consciences and grow happy and contented through their new found desire to be of service to mankind. So the stranger passes on to new fields—to work more changes.

ADVERTISING IDEAS

"The Passing of the Third Floor Back" is distinctively an attraction for the better class houses, as it will appeal most strongly to intelligent audiences. All advertising should feature the name of Forbes-Robertson, and special attention should be paid to the fact that he is appearing in a famous role.

Advertise the production extensively in newspapers, and present the advertising in a distinctive manner so as to attract the better class of picturegoers. Avoid all "stunts," and present all stories in a dignified and simple manner. Too much attention cannot be drawn to the celebrated star, and seek the co-operation of churches, clubs, and uplift societies.

Present the nature and story of the production in an intelligent way, and be sure to advertise extensively the fact that "The Passing of the Third Floor Back" has been presented on the stage with Forbes-Robertson playing the stranger. Bear in mind the unusual theme of the play, and convey this fact to the public.

Catch Phrases

"Forbes-Robertson Will Again Be Seen as the Stranger in 'The Passing of the Third Floor Back.'" "The Stranger Passed Like a Ray of Light Through the Lives of People, and Brought About Their Complete Transfiguration."

"Unclaimed Goods"

THE PICTURE

Five-part Drama by Johnston McCulley. Scenario by Gardner Hunting. Released by Paramount. Features Vivian Martin. Supported by Harrison Ford, Cassor Ferguson, George McDaniel, Carmen Phillips, Dick La Reno, and George Kunkel. Directed by Rollin Sturgeon.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Very Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Winsome Vivian Martin in an appealing role. An unusual situation utilized in a story that will afford amusement. A production which will find favor with those who enjoy a simple tale, finely acted.

Story and Production

Rather frail is the plot of "Unclaimed Goods." True, it has a novel situation upon which its story revolves, but were it not for the generally pleasing nature and treatment of its theme, the production would drag at times. However, the presence of charming Vivian Martin in the leading role more than offsets the defects of the film. Little Miss Martin is a talented player of unquestionable appeal and ability and in her latest work, she displays the qualities that have endeared her to the public.

The picture has been splendidly acted by a cast of popular players. Its story concerns Betsy Burke, who is sent by express, collect, to a mining town. Her uncle is unable to meet her, and she is taken in charge by the young station master, who becomes devoted to her. The bad element in the town breaks loose and its leader claims that Betsy must be sold at auction the same as other unclaimed "live stock." Here is an exciting and decidedly unusual situation. But the hero meets it and finally routs the villain and his gang in a series of battles of wit and gun play.

ADVERTISING IDEAS

There are many novel lobby displays that could be arranged because of the unusual nature of the story. For instance, in one corner several packing cases marked "unclaimed" might be placed in one corner, together with a cut-out of Vivian Martin with the following placard attached thereto: "Who wants this unclaimed package? You will see her in 'Unclaimed Goods.'" Various articles displayed in crates and marked "unclaimed" might be placed effectively around the lobby. For window display, photographs of Miss Martin in scenes from the production.

Catch Phrases

"'Unclaimed Goods' Will Prove a Popular Investment to Those Who See Vivian Martin." "Invest in 'Unclaimed Goods' at the —— Theater." "Vivian Martin, an Unclaimed Express Package in 'Unclaimed Goods.'" "A Girl Sent by Express, Collect. What Would You Do if a Girl Came to You by Express, Collect?"

MUSICAL PRESENTATION

At screening, a lively theme.

Title: Burke's old-fashioned daughter, same slower.

Title: I'm sending Betsy down, slower movement.

Cocopah Kid thrown from car, a waltz.

Title: At Gold Center, 6-8 moderate movement.

At interior of baggage car, change for variety.

Title: Having been transferred, a waltz.

Title: Oh, Uncle Jim, slow movement.

Title: As another day ends at, intermezzo.

Title: Holdin' up the place, eh? rapid.

Title: You could help us, moderate, serenade style.

Title: Some hours later, fast.

Title: Fearing to wait for Burke, rapid.

Title: Now, damn you, a waltz to end.

REX BEACH PICTURES

LOS ANGELES VERDICT ON THIS REMARKABLE STORY.

LOS ANGELES TIMES: "Heart of the Sunset" has been the talk of the town all week. . . . A picture for human beings.

THE EVENING HERALD: Rex Beach did not lose his punch in switching from Alaska to Texas. "Heart of the Sunset" has kept a line standing outside Quinn's Rialto at every performance.

LOS ANGELES EXAMINER: "Heart of the Sunset" is a great production chock full of thrills. . . . Another Rex Beach hit.

LOS ANGELES TRIBUNE: This production has all the power that the public expects in a Rex Beach story.

LOS ANGELES RECORD: The one American author who always delivers a real story on the screen is Rex Beach. Further proof of this is found in "Heart of the Sunset."

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

DIRECTED by FRANK POWELL

This stirring production now beginning its successful career in the larger cities—and at advanced admission prices in many—repeats the wonderful box-office feats of "The Spoilers," "The Ne'er-Do-Well," "The Barrier" and "The Auction Block." Wire now for prices and playing dates.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

PUT IT OVER BIG! Exhibitors by the thousands have rushed to book

"The Spirit of The Red Cross"

A two-reel motion picture by JAMES MONTGOMERY FLAGG

Produced by Jack Eaton and E. F. Warner for the American Red Cross

NOW comes the chance for the exhibitor to do even more than the Red Cross asks. Put this picture over big! Decorate your lobby with Red Cross posters, which will be furnished free by the Red Cross Chapter in your community! Advertise the production. Give it a run longer than you ever gave any other picture! Show it early in the campaign and re-book it later on.

Prove to your patrons that you are back of the Red Cross with every ounce of energy that is in you.

"The Spirit of the Red Cross," released on April 28th, is booking now at the following exchanges:

Famous Players-Lasky Corporation	Metro Pictures Corporation	University Film Corporation
Fox Film Corporation	Pathe Exchange, Inc.	Vitagraph
Goldwyn Distributing Corporation	Select Pictures Corporation	World Film Corporation

(This advertising space contributed by Dramatic Mirror, and is acknowledged by Jesse L. Lasky, Chairman Red Cross Committee, National Association of the Motion Picture Industry.)

THE EDITOR is a weekly magazine for writers. It is twenty-two years old. Those who conduct it like to think of it as a weekly visitor to ambitious writers, as a visitor who must not be pretentious, not dull, but friendly and helpful. Recognizing that writing may be an art, or a trade or a profession—what the writer himself makes it—THE EDITOR tries to tell writers, so far as such things may be taught, how to write stories, articles, verses, plays, etc. One thing it does, in a way that never has been equalled is to bring to the attention of writers news of all the opportunities to sell their work. News of current prize competitions is a weekly feature. Editorials on copyright and authors' literary property rights are frequent.

P. C. Macfarlane says that THE EDITOR'S leading articles, which usually are written by Charles Leonard Moore, are the best essays on writing being published today.

THE EDITOR has a department devoted to letters in which successful contemporary writers tell of the genesis, development and writing of certain of their published stories.

A YEARLY subscription (52 weekly numbers) costs $3.00. A four months' trial subscription costs $1.00. Single copies are $.10 each.

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"The Soul of Buddha"

THE PICTURE

Five-Part Drama by Theda Bara. Produced by Fox. Features Theda Bara. Supported by Hugh Thompson, Victor Kennard, Anthony Merlow, Florence Martin, Jack Ridgeway and Henry Warwick. Directed by J. Gordon Edwards.

Values

Entertainment	Good
Story	Good
Acting	Good
Photographs	Fair
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesomee

Points of Interest

The picturesque performance of Theda Bara. The expert direction, especially in the matter of the settings. The scene in the Parisian dance hall.

The Story and Production

The author of "The Soul of Buddha" is Theda Bara, whose first effort it is said to be. She has written a part for herself, a vampire role of a different sort, that gives her many opportunities. First as Beva, a dancing girl in a heathen temple, later as sweetheart wife and mother, then as a favorite of the Parisian stage, who throws over her husband and courts the favor of other men, Miss Bara covers a range of environment that lends a new angle to her familiar type of role. Beva had taken a vow to serve Buddha all her life. When she breaks this vow to elope with the Englishman, the high priest of the temple pursues her all over the world, and wherever she happens to be placed the Buddha sign of death. In the end he kills her.

Miss Bara is aided considerably by the good acting of her supporting cast, and J. Gordon Edwards has directed the picture as to leave nothing to be desired. He has arranged some especially gorgeous stage settings, with which Biss Bara's unusual gowns blend pleasingly. The story has a tendency to be rather jumpy.

ADVERTISING IDEAS

In "The Soul of Buddha" the exhibitor has a wealth of material with which to promote the picture. The paramount consideration should, however, be Miss Bara's name. Your lobby should leave no doubt that she is appearing in your theater. The stills on the picture are attractive, and either in their usual size or in enlargements will frame up effectively. The Hindu death sign, a facsimilie of which appears in the press book compiled by Fox, figures prominently throughout the picture. Reproductions of it should be placed in every available space about the entrance to your theater. A large one in the lobby should have these words: "The sign of death. If you ever see this sign marked anywhere it means death." Get a large paper lanterns and cover your exterior and lobby lights with them. On all have the death sign. One or two large Buddha idols would be effective. Be sure to use the Fox press book on the picture, which is especially complete. It includes valuable press stories for the newspapers.

Catch Phrases

"A Wonder Film of Mystery, Superstition and Love." "Every Woman Will Enjoy Miss Bara's Unusual Gowns." "Theda Bara Wrote 'The Soul of Buddha' for Herself." "The Wrath of Buddha Means Death." "Breaking Her Oath Meant Death." "The Mysterious East and Gay Life in Paris."

* * *

"The Unchastened Woman"

THE PICTURE

Eight-Part Drama Adapted from the Play by Louis K. Anspacher. Produced by Ivan. Features Grace Valentine. Supported by Frank Mills, Adella Barker, Paul Panzer, Victor Sutherland, Edna Hunter, Catherine Tower, Mildred Manning and Mike Donlin. Directed by William Humphries.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The brilliant performance of Grace Valentine in the title role, and the excellent support given her by a large, capable and representative cast. A thoroughly interesting story, mounted to its best advantage.

The Story and Production

"The Unchastened Woman" is an eight-reel adaptation of Louis K. Anspacher's well-known play, which had a lengthy run in New York and then made a successful tour of the country. Upon its stage presentation it received an enormous amount of publicity, which made the title familiar in even the most remote spots. Therefore, as a film, it should prove a substantial drawing card.

The producers, Ivan, have selected Grace Valentine, who is now appearing in "Lombardi, Ltd.," to play the title role. It is an extremely difficult part to visualize, as the character is a study in feminine psychology and her points are made with more of a display of temperament than of action. It is no overestimation to say that Miss Valentine does not miss a point. She acts with the care and intelligence that the role calls for and she also looks the part. Her supporting cast includes well-known players who individually, make each part stand out prominently. The mounting and direction are fine, but considerable footage could be extracted from the film without any serious harm, especially in the apparent overamount of close-ups.

In a brief sketch it is impossible to convey the real depth and psychological import of the story. It is a masterful character study of a woman who is chaste in body, but whose soul is just the reverse. When the woman's fiendish temperament is firmly planted for the purpose of drama the attention is focused on specific instances of the havoc she completes in the lives of others. She always rises, however, like a phoenix out of the fire, unscorched herself.

Her conscience never troubles her when she breaks up, by super-clever scheming and with purely devilish pleasure, the home of a happily married couple, winning the man away from his wife temporarily, but never surrendering herself. She also attempts to sever the engagement of a couple who mean nothing to her, doing it merely for the pleasure it gives her to see others squirm. And in the end when all of her plans have failed in final effect, she cattishly wins herself back into the graces of her husband, who had been trying to get substantial evidence for a divorce.

ADVERTISING IDEAS

"The Unchastened Woman" offers a number of advertising advantages, principal among them being the fame of the play. The next in importance is the cast. The lobby and exterior theater should carry large signs, giving the title of the picture, its source, and underneath the cast. Large photographs of Miss Valentine in character should be placed on easels, with this card attached: "Grace Valentine as 'the Unchastened Woman,' adapted from the famous play. She is supported by" (give the cast).

Frame the usual size photographs of the actors in a strip frame and below it have stills in the same style frame, arranging them so that each of the characters directly above stands out most prominently in the still. Play up the name of Mike Donlin, who plays a detective. Use complete mailing lists long in advance of the showing and then plug the picture continually.

Catch Phrases

"A Woman Without a Conscience." "Can a Woman Wreck the Lives of Others and Still Retain Her Reputation?" "A Supreme Cat." "This Unchastened Woman Was a Fiend."

"M'liss"

THE PICTURE

Five-Part Drama by Bret Harte. Scenario by Frances Marion. Released by Artcraft. Features Mary Pickford. Supported by Theodore Roberts, Thomas Meighan, Charles Ogle, Tully Marshall, Monte Blue, Helen Kelly, Winifred Greenwood, Val Paul, W. H. Brown, John Burton, Bud Post and Guy Oliver. Directed by Marshall Neilan.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Very Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The appearance of Mary Pickford in a delightful role. The picturization of Bret Harte's famous story and stage success. The general excellence of the acting. The expert direction and the gorgeous southern California scenery. A production which carries a strong appeal through its simplicity, its humor, and atmosphere of the Golden West.

Story and Production

"M'liss," made famous by Bret Harte in book form, and later very successfully dramatized by Clay M. Greene, has at last reached the screen. Fortunately, Mary Pickford plays the title-role, and she brings all her skill and charm, for which she has become noted, to the part of the untamed girl of the West. She is so genuinely in the picture and succeeds admirably in making M'liss the lovable, human, wild, and untutored child that the public has grown to love.

The story itself is simple, and one of wide appeal, and through the excellent work of its adaptors, the spirit of the original Harte story has been preserved. Marshall Neilan has directed the picture with considerable skill, and has created many fine effects artistically. The beautiful scenery of southern California provides a fitting background for the story.

M'liss, the happy-go-lucky daughter of a dissipated father, is forced to fight her own battles, and succeeds to such an extent that she is left to her own devices the greater part of the time. Love enters her life in he person of a new school teacher to whom M'liss goes to "get learned." When her father is murdered the school teacher is accused, but M'liss valiantly fights to vindicate him, and finally the real assassin is found. Later M'liss learns she has inherited a fortune. When she "grows up" she and the school teacher are married and "live happy ever after."

In addition to the fine performance of Mary Pickford, Theodore Roberts gives an unusually compelling performance in the part of the bibulous father, and Thomas Meighan as the teacher, and Charles Ogle, Tully Marshall, Helen Kelly, and Winifred Greenwood provide excellent support.

ADVERTISING IDEAS

The fact that Mary Pickford appears in the picture should make the advertising of "M'liss" fairly simple. In addition to advertising the star extensively, exhibitors should lay stress on the fact that she is appearing in Bret Harte's famous story of the West. They should advertise it as a picture that will appeal to both young and old. Recall "M'liss" as a play that was popular over thirty years ago.

Exhibit pictures of Mary Pickford in the lobby, and also use the attractive production scenes provided by Artcraft. Seek the co-operation of book stores, and have them place on sale Bret Harte works.

Catch Phrases

"Mary Pickford, the Girl of the Golden West, in 'M'liss.'" "'M'liss,' the Untamed Child of the Hills, Found Happiness in the Glorious West." "Mary Pickford as 'M'liss' Did Not Faint When They Accused Her Sweetheart of Murder, But She Fought for Him Instead."

NEWS ITEMS FROM COAST

Personalia of Studio Life Compiled by Mirror Representative

BY MABEL CONDON

LOS ANGELES (Special).—An addition of six and one-half acre tract of land diagonally across from the Christie film studio has been added to the possession of this company. At present the land is covered with lemon trees and Mr. Christie is selling the fruit at a small cost to the various Hoover grocertarias in Hollywood.

This new tract of land will be used as the site for special sets. The companies at the Christie plant have increased so rapidly that, with the building of another stage, there will be no more room for out-of-door sets. And it was particularly for this variety of set that the new tract was procured. The Christie studio already occupies the block on Sunset Boulevard from Gower to El Centro Streets. Its new land possession gives it two blocks of studio frontage.

It is said that Thomas P. Ince is to handle two of his companies on the Paralta Lot. Affairs, generally, at the latter studio have brightened.

Fred Balshofer is going back to the studio on Gordon Street, which formerly was the home of Yorke-Metro productions.

MARC KLAW ON COAST

Marc Klaw is a Coast visitor, having arrived recently.

Bert Lytell has Anna Q. Nilsson as his leading woman in a second Coast-made Metro picture. Will S. Davis, who just arrived from New York, is Mr. Lytell's new director.

Harry Sherman, president of the Sherman Productions, Inc., has returned from location with the Farnum Company at Tucson, Arizona. Dustin Farnum and other members of the cast, however, continue to work at Tucson.

Nell Shipman and the Vitagraph Feature company have gone to the Kern River to make water scenes.

Edna Earle has been secured to play opposite Monroe Salisbury in a Bluebird feature being directed by Elmer Clifton.

Theda Bara is enjoying a ten days' stay on a ranch. She will make another feature before returning to New York.

"SMILING BILL'S" PARTY

"Smiling Bill" Parsons, of Goldwyn comedies, gave a party one recent night to Hollywood residents. His guests are still recovering.

Billy Rhodes is smiling her way through the last two months of her two-reel comedy contract with Mutual.

Eddie Ring Sutherland has the leading male role in a Universal feature, "Nobody's Bride," with Ella Hall in the title role. Harry Pollard is directing.

The Edith Storey company has returned from ten days at Catalina, where Director George Davis filmed the Williamson story, "The Demon."

Mae Murray is being starred in Rebecca Hooper Eastman's novel "The Big Little Person." Bess Meredyth wrote the scenario and Bob Leonard is directing the production.

The Dustin Farnum company has turned two box-cars into a travelling stage. The tops are removable, the sides and ends of the cars work on hinges and form the flat surface, which gives the company stage space when needed.

The George Fitzmaurice smile and humor are making themselves manifest now that Louis Gasnier is on the scene. Mr. Fitzmaurice shifted the responsibility of casting upon the shoulders of Mr. Gasnier. Hence the Fitzmaurice smile and care-free manner, as all he has to do now is direct.

Isadore Bernstein is the capable studio manager at the plant of the National Film Corporation, where the sequel to the feature "Tarzan of the Apes" is under production.

Billy Mason and Dorothy Dane have the leads in the newest Christie comedy being made at the Christie plant.

"TARZAN" MONKEY AT LARGE

A monkey which played an important part in the opening scenes of the "Tarzan" sequel being made by the National Film Corporation in Hollywood escaped from its trainers at the end of its film engagement and wandered forth to investigate the homes and war-gardens in Hollywood. As a result the police have received incessant calls for help from Hollywood housewives.

Bessie Eyton plays the principal role in the new Harold Lockwood picture, "Lend Me Your Name."

Studio Manager Henry McRae had as a guest one day during the past week, Sarah Padden, of the Orpheum headline act, "The Clod." Mr. McRae voiced the thought that Miss Padden would make an excellent screen subject, and as a result Miss Padden did a small part of "The Clod," as her test appearance before a moving picture camera.

Norman Kerry, whose appearance and work have earned him the title of "gentleman lead," and who is just finishing a picture with Dorothy Phillips, now aspires to do "Western stuff." But the producers refuse to let Mr. Kerry get away from the type of work in which they have found him valuable.

Anita King is "sister-ing" a camp of soldiers at San Diego.

The Vitagraph studio continues to be one of the busiest in Hollywood.

Carmel Myers is being featured in a light comedy, "A Penny's Worth of Love," under Elsie Jane Wilson's direction.

Wilfred Lucas and Bess Meredith are co-directors in the National Film Corporation's feature picture now under production and which will be a sequel to "Tarzan of the Apes."

C. B. De Mille has begun work on a picture which will have Kathlyn Williams, Thurston Hall and Sylvia Bremer as its principals. Alvyn Wychoff is turning the crank for Mr. De Mille.

It was rumored that M. E. Hoffman was relinquishing management of the Lasky studio to affiliate with Thomas H. Ince. But Mr. Hoffman is still to be found at the Lasky plant.

COMPANIES ARE INCORPORATED

Charters Granted to Eight New Motion Picture and Theatrical Enterprises

Eight newly organized motion picture and theatrical enterprises having an aggregate capitalizat on of $226,000 were incorporated with the Secretary of State the past week.

The largest concern is the Poughkeepsie Photoplay Corporation of Poughkeepsie, N. Y., with a capital stock of $150,000, and is formed to engage in a general motion picture business.

Hilda Spong, Alice P. Hemm ck and Gertrude W. Wise are named as the directors of the Actor's and Author's Theater Corporation of New York City, which has been granted a charter to conduct the theatrical and motion picture business.

The list includes the W. H. Hill's Hippodrome Shows, and the New American Allied Shows.

The new firms are as follows:

Rovoli Film Producing Company, New York City. To provide for the production of dramatic plays, motion pictures and vaudeville attractions. Capital, $8,000. Directors: Solomon Fox, David Marans, and Morris Alster, 701 Seventh Ave., New York City.

Lyceum Moving Picture Company, New York City. Theatrical and photoplays. Capital, $1,000. Directors: Rufus F. Andrews, Jacob Bael, and Sarah Bernardik, 226 East 51st St., New York City.

W. H. Hill's Hippodrome Shows, Inc., New York City. To own and conduct circuses, fairs, wild animal shows, side shows, and other outdoor amusements. Capital, $2,000. Directors: William H. Hill William Cox, and Tobias A. Keppler, 1482 Broadway, New York City.

Vesey Amusement Corporation, New York City. Proprietors and managers of dramatic, musical, vaudeville and burlesque productions. Capital, $5,000. Directors: Vivienne Carle, Martin J. Dixon, and Ira L. Herring, 276 West 43d St., New York City.

Peekskill Theater Corporation, New York City. To engage in a general motion picture business. Capital, $5,000. Directors: Samuel H. Meinhold, Matie Hammerstein, 1493 Broadway, New York City.

Actor's and Author's Theater, New York City. To conduct all branches of the theatrical and motion picture business. Capital, $50,000. Directors: Alice P. Hemmick, Hilda Spong, and Gertrude W. Wise, 224 West Fifty-second St., New York City.

Poughkeepsie Photoplay Corporation, Poughkeepsie, N. Y. Motion pictures and general amusements. Capital, $150,000. Directors: C. W. H. Arnold, L. P. Farrington, and J. B. Van De Water, Poughkeepsie, N. Y.

New American Allied Shows, Inc., Albany, N. Y. Theatrical motion pictures, circuses, and other outdoor amusements; also to maintain a booking agency for actors and all persons engaged in the business or profession of entertaining. Capital, $5,000. Directors: Uly S. Hill, Mary E. Hill, and Minnie L. Swafford, Albany, N. Y.

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Eugene O'Brien

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DIRECTOR

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STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

STOCK PLAYS AND PLAYERS

"FAMILY PRIDE"

Prize Winner Presented by the Drama League at Pasadena

PASADENA, CAL. (Special). — The prize winning play in the contest conducted by the Dramatic League of America, Pasadena center, was presented for a week's run at the Savoy Theater by the Community Players week of April 15. The play, "Family Pride,' a one-act sketch by Mrs. Walter M. Broadway, has its scene in a tenement room and the characters are an interesting group of people, the worthless father, the discouraged mother, the ambitious daughter and her sweetheart, and the quaint old mother of the young man. The theme is well developed and character and dialogue work are good. Taking part in the presentation were Marjorie Sinclair, Mrs. T. S. Heskett, Louis Austin, Ruth Clark, Gilmor Brown, Orrin Knox and Edward Pierce.

The bill was completed by an artistic and effective production of "Alice in Wonderland," in which all the familiar characters of the book were shown in living form. Mary Otto made an especially charming little Alice.

The Players recently made an artistic and successful production of "The School for Scandal," using draperies and light effects for scenic work. "The Marriage of Kitty" is billed for production soon, with other good plays in contemplation.

The Thalia Club of Pasadena recently presented "The Man Who Married a Dumb Wife" and "A Night at an Inn," at a program for the benefit of two local institutions. The former play was especially well staged and presented, with art scenery designed by Mrs. Henry Van Dyke, and production by Reginald Pole.

MARJORIE C. DRISCOLL.

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"The Brat" in New Haven

NEW HAVEN, CONN. (Special).—Hyperion, April 22: Jane Morgan made of "The Brat" a thing to be loved, laughed at, and thoroughly enjoyed. She was a positive delight in the title-role, playing it with a fineness only an artist could interpret in its lines. Alfred Swenson as Steve was splendid. His drunk scenes in Act 1 were not a bit overdone and drew big applause; De Forrest Dawley as Mac, the older brother, made a distinct success of the role. Arthur Griffin was a funny and excellent servant; Louise Farnum as the mother read her lines well. Ida Maye and Lorle Palmer as the society girls who wanted Mac played disagreeable parts very well. Both wore distinctive and unusual costumes. Frank Thomas seemed rather ill at ease as the bishop, but received his share of the laughs on original business of his own. Emmy Martin as Margot played with her usual ability. On Monday Jane Morgan and Alfred Swenson, of the Hyperion Players, spoke for the third Liberty Loan on the Central Green. Mayor Fitzgerald introduced them with a short speech. "The Rainbow," April 29.

HELLEN MARY.

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Wilke's "Cinderella Man"

SALT LAKE CITY, UTAH (Special). —The Wilkes Players presented week of April 14 "The Cinderella Man." Ralph Cloninger was Tony Quintard, and a mighty good one, too. To Ancyn T. McNulty as Jerry Primrose (Frank Bacon's part) must go a great deal of credit. Mae Thorne was a dainty and sweet Marjorie; Ernest Van Pelt took good care of the role of Romney Evans; the same can be said of Frank Bonner as Sewall, and Frederick Moore as Dr. Thayer; Director Huron L. Blyden gave an interesting and well played character as Caner. The balance of the cast included Claire Sinclair, Cliff Thompson, Billy Jensen and Cornelia Glass, all appearing to excellent advantage. Week of April 21 "Nobody's Widow," with Nana Bryant in the title role, after a week's vacation.

W. SULLIVAN.

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"Paid in Full" in Seattle

SEATTLE, WASH. (Special).—The Wilkes Players, at their theater, offered the Eugene Walter drama, "Paid in Full," week April 14. Good business. Grace Huff, as the wife, gave a convincing portrayal of the role; George Barnes, as the husband, handled a rather difficult part very creditably; Ivan Miller proved a splendid Jimsy Smith; Norman Feusier's interpretation of the part of Captain Williams was all that could be desired; although George Cleveland was only on the stage for a few minutes, his character work as the Jap servant of Captain Williams was excellent; Jane Darwell and Ruth Renick were fine in their respective parts; the play was produced under the personal direction of Henry Hall. "Seven Sisters," week April 21.

CAROLINE MENDELL.

STOCK IN CHICAGO

Manager Licatzi's Plans for a Summer Season

CHICAGO (Special).—Mitchell Licatzi, who owns the Wilson Avenue Theater, where stock has recently been installed, will enter the producing field during the summer engagement of stock. In addition to playing a number of standard plays of this season he will give premiere to at least three plays. He was impelled to make this move by the favorable comments attracted by the Wilson players in their last week's opening production, "Romance." The Wilson Avenue producer has several new plays in mind. He has secured an option on the production of a play by Jack Lait, entitled "The Bohemian." This will be the first of the plays at the north side theater.

ATKINS.

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Spring Start in Syracuse

SYRACUSE, N. Y. (Special).—The Knickerbocker Players Stock Company opened their 1918 season at the Empire, week of April 8 with "Mary's Ankle." A full house greeted every performance for the entire week. "Cheating Cheaters" was the second offering, week of April 15, starting off with a full house in spite of Billy Sunday's campaign meeting.

The company contains equitable material for the presentation. Minna Gombel, Frank Wilcox, Thomas Emory, Adelaide Hibbard are given the best opportunity to shine and they make the most of it. A successful season will attend the productions.

FREDERICK E. NORTON.

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Brissac Co., San Diego

SAN DIEGO (Special).—The Virginia Brissac Company at the Strand, week April 8, were seen to advantage and fine business in Edward Peple's farce "A Pair of Sixes." Wedgewood Nowell, as Geo. B. Nettleton, and Wm. C. Walsh as T. Boggs. Johns scored as the two quarreling partners and Eddie Lawrence gave a capable performance of the lawyer. Miss Brissac as the sweetheart of T. Boggs again demonstrated her ability by giving a very pleasing performance. Nellie Blanchard was quite clever in the character part of Caddles. Enid Markey was charmingly cast in the role of Mrs. Nettleton. This was Miss Markey's last week with the company, as she expects to be seen in the near future in a new picture, "The Romance of Tarzan." She has promised Manager Wray that she will return after this picture has been finished.

"Arms and the Girl" was the offering by the same company, week April 14, and proved both entertaining and popular. Miss Brissac was very pleasing as Ruth Sherwood, and Wedgewood Nowell as Wilfred Ferress gave his usual finished performance. Dora Sullivan is one of several new members who made their first appearance with the company. She appeared as Olga Karnovitch and pleased. Francies Furtseo, also a new member, was very good as Antoninette. Edward Scribner as Gen. Klaus, a sort of von Hindenburg type, was fine. The balance of the cast was of the same high standard set by the older members of the company. Manager Wray had quite a time getting Mr. Scribner to assume the character of the German general, as he is a true American, and the German character did not appeal to his patriotic feelings. Manager Wray has announced that he will change the cast every ten weeks in order to present new faces.

MARIE DE BEAU CHAPMAN.

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Farewell to Favorites

JAMESTOWN, N. Y. (Special).—For their farewell week, that of April 15, the Pauline MacLean Stock company gave "Hello, Bill!" the funniest, sidesplitting farce which they have produced here. Ed. Clarke Lilley as William Fuller was the hit of the bill, but Ernest Kast as Mr. Cutting, Ronald Rosebraugh as Dr. Hastings, the English doctor, a style of part in which he excels; Robert McKinley as General Fuller; Pauline MacLean, charming and lovely as Isabella Dare; Geo. Ormsbee as Ned Hemingway; Jane Lewis as Dorothy Dare; Miss Davenport as Harriet Sterling and W. W. Richards as the sheriff all received their share of applause which was well earned. During the closing week of their stay, receptions were given on the stage after each performance, affording their hosts of friends opportunity to bid farewell to the players. The company go from here to Erie, Pa., opening May 6 at the Park Theater. W. W. Richards, under whose efficient management the company has been while here, will continue as business manager. For April 22-23 Manager Foster booked "Experience," following which vaudeville will be shown for a time.

A. L. LANGFORD.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Winnipeg, Man., Can. 29-30, Grand Forks, N. D. May 1, Crookston, Minn. 2, Fargo, N. D. 3 Bismarck 4.
ANGLIN, Margaret: Chgo. April 1—indef.
APRIL (Chas. Hopkins):
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
CHEATING Cheaters (A. H. Woods): N.Y. C. April 29 4.
COPPERHEAD, The (J. D. Williams): N.Y. C. Feb. 18—indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston April 1—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FISKE, Mrs. (Klaw and Erlanger and H. G. Fiske): N.Y.C. April 15—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
GENERAL Post (Chas. Dillingham): Chgo. April 15—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 22—indef.
KEEP Her Smiling (Richard Walton Tully): Boston, April 8—indef.
LITTLE Teacher (Cohan and Harris): N.Y. C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—indef.
MAN Who Came Back (Wm. A. Brady): Boston, Dec. 24—indef.
MAN Who Stayed at Home: N.Y.C. April 3—indef.
MANTELL, Robert (Wm. A. Brady): San Jose, Cal. April 30, Stockton May 1 2, Sacramento 3 4, Berkeley 6, Portland, Ore. 8 11, Seattle Wash. 13-18.
MARRIAGE of Convenience (Henry Miller): N.Y.C. May 1—indef.
MAUDE, Cyril: 'Frisco, April 1—indef.
NANCY Lee (Henry B. Harris Est.): N.Y. C. April 9—indef.
NOTHING But the Truth (Anderson and Weber):
OLCOTT, Chauncey (Cohan and Harris): N. Y.C. April 15—indef.
PAIR of Petticoats (Messrs. Shubert): N.Y. C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
PETER Pawlson (Messrs. Shubert): Chgo. April 15—indef.
POLLY With a Past (David Belasco): N.Y. C. Sept. 6 1917—indef.
ROBSON, May: Bellingham, Wash. 29, Everett 30, No. Yakima, Wash. May 1, Spokane 2 Missoula, Mont. 3, Helena 4, Great Falls 6.
SEVEN Days' Leave (Lawrence Anhalt): N. Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SICK-A-BED (Klaw and Erlanger): N.Y.C. Feb. 25—indef.
SKINNER, Otis (Chas. Frohman, Inc.): Walla Walla, Wash. 29, Spokane 30, Missoula, Mont. May 1, Butte 2, Helena 3, Billings 4.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27 1917—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 8, 1917—indef.
WHY Marry (Selwyn and Co.): N.Y.C. 20 May 4.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
DES MOINES: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Texas: Crawford.
FORT WORTH, Texas: Savoy.
GERMANTOWN, Pa.: Orpheum.
HAVERHILL, Mass.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N. Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOLINE, Ill.: Palace.
MONTREAL: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: McDonough.
OAKLAND: Playhouse.
OKLAHOMA CITY: Palace.
PATERSON, N. J.: Empire.
PORTLAND, Ore.: Baker.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Curler.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SYRACUSE: Empire.
TRENTON, N. J.: Trent.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
TORONTO: Royal Alexandria.
UNION HILL, N. J.: Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

BACK Again (Weber and Fields): Phila., April 22—indef.
CHEER Up (Charles Dillingham): N.Y.C. Aug. 23 1917—indef.
FANCY Free (Messrs. Shubert): N.Y.C. April 8—indef.
FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HER Regiment (Joe Weber): Chgo., April 14—indef.
HITCHCOCK, Raymond: Chgo. Mar. 17—indef.
LAND of Joy: Chgo. April 14—indef.
LEAVE It to Jane (Wm. Elliott Comstock and Gest): Chgo. Jan. 29—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 13, 1917—indef.
MAYTIME (Messrs. Shubert): Chgo. Jan. 30—indef.
ODDS and Ends of 1917 (Norworth and Shannon): N.Y.C. April 29-4.
OH, Boy! (F. Ray Comstock): Phila. April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
OH, Look! (Harry Carroll and Wm. Sheer): N.Y.C. Mar. 7—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y. C. April 1—indef.
RAMBLER Rose (Chas. Frohman, Inc.): Washington 29 May 4.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Letty (Oliver Morosco): Boston April 15—indef.
STONE, Fred (Chas. Dillingham): N.Y.C. Oct. 16 1917—indef.
TICK Tock Girl (Royle Woolfolk): Champaign, Ill., 30 May 1, Kenosha, Wis., 2-4, Milwaukee 5-8.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Newport News, Va. 2-4, Richmond 6-11.

Albany

ALBANY, N. Y. (Special).—At Harmanus Bleecker Hall, April 18, "My Irish Cinderella," with Daisy Carleton in the title-role, drew a large and well-pleased audience. John Cort presented the musical comedy, "Flo Flo," April 22-24, and scored a distinct success with full houses. "Turn to the Right," Winchell Smith's and John E. Hazzard's comedy, April 25-27.

An exceptionally attractive vaudeville bill was offered at Proctor's Grand week April 22-27.

At the Empire Joe Hurtig's "Hello, America," with Lewis and Dody and Primrose Semon, drew the customary capacity audiences at this popular burlesque house. James H. Rhodes, resident manager, announced that the season will be extended another month.

Vaudeville and the screen production of "The Planter," with Tyrone Powers, drew large crowds at the Majestic.

The theaters devoted solely to film offerings did a tremendous week's business. Douglas Fairbanks and Elsie Ferguson were the stars at the Leland, Mabel Taliaferro and "The Manx Man," a strong drawing card at the Clinton Square. Jack Pickford and W. S. Hart at the Regent, and Mabel Normand, and Clara Kimball Young at the Colonial.

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New Amsterdam Theatre W. 42d Street
Evgs. at 8.15. Mats. Wed and Sat. 2.15.
Klaw & Erlanger's New Musical Play
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Book and Lyrics by Reginald Wolf.
Music by Louis F Hirsch
Staged by Julian Mitchell
and Herbert Gresham.

Republic West 42d St. Evgs. 8.30. Mats. Wed. & Sat. at 2.30.
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With FLORENCE MOORE

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With BARNEY BERNARD and ALEXANDER CARR
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COHAN & HARRIS PRESENT
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BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

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KLAW & ERLANGER PRESENT
SICK-A-BED
The Biggist Laugh Maker in Town
BY ETHEL WATTS MUMFORD

EMPIRE B'way and 40th St. Evenings at 8.15.
Matinees Wednesday & Saturday at 2.15.
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BY R. C. CARTON
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with MARY RYAN

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Evgs. 8. Mats. Tuesday, Thursday and Saturday 2
AL. JOLSON IN "SINBAD"

SHUBERT 44th West of B'way. Phone 8439 Bryant.
Evgs. 8.15. Matinees, Wed. & Sat. 2.15.
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Norman Trevor—Laura Hope Crews

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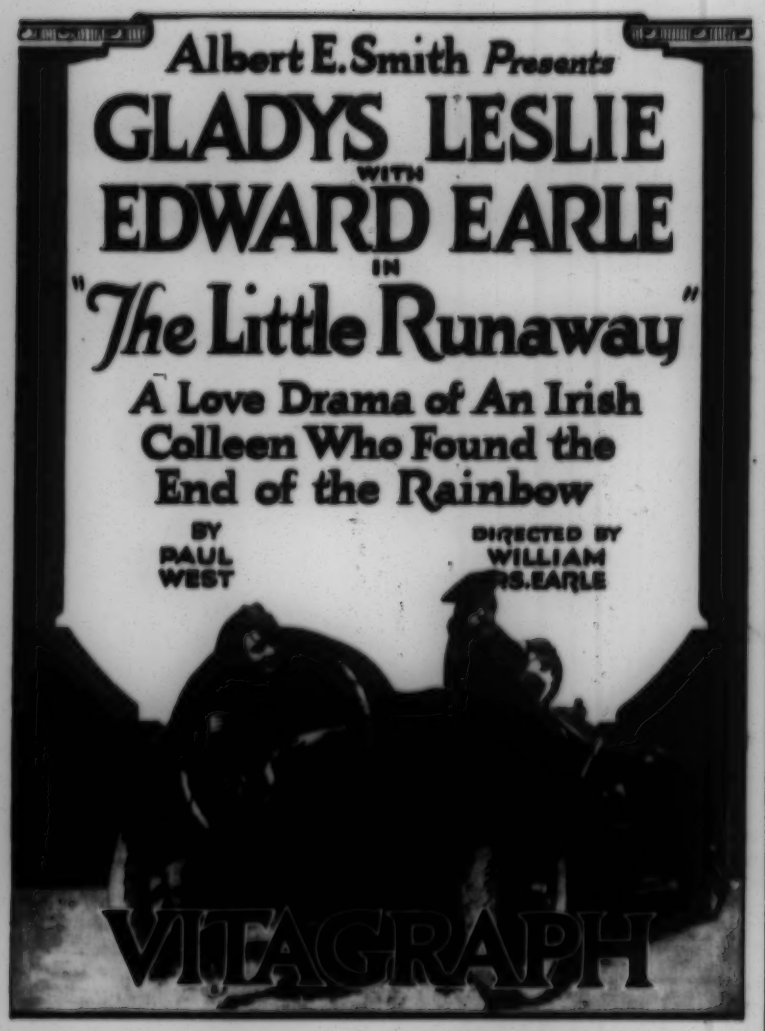

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